



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

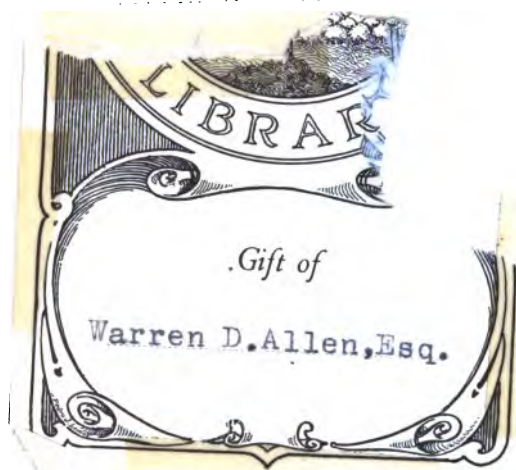


STANFORD UNIVERSITY LIBRARIES

**Music Library**









*Jessie Knight Jordan*

GUIDE TO THE MUSIC

OF

RICHARD WAGNER'S TETRALOGY:

# THE RING OF THE NIBELUNG.

A THEMATIC KEY.

BY

HANS VON WOLZOGEN.

II

TRANSLATED FROM THE GERMAN

BY

NATHAN HASKELL DOLE.

STANFORD 1895-96

NEW YORK:

G. SCHIRMER,

1895.

Digitized by Google

MT100  
W25W872d

**380425**

**COPYRIGHT, 1895,  
BY G. SCHIRMER.**

W25W872d



## ELUCIDATION OF THE WAGNERIAN POEM.

---

UNMOLESTED by greed, the Gold in all its pure, pristine beauty once lay at the bottom of the Rhine. Round about it, the nimble-footed RHINE-MAIDENS, careless guardians of the safely-slumbering treasure, carry on their idle pastimes.

But a wanton Nibelung, of the mist-born race of the Gnomes, the crafty ALBERICH, creeps out of a cavern and makes his way into the river. There the Rhine-gold, glistening in the rays of the rising sun, meets his eyes. The mocking Nixies gayly prattle to him about the terrible curse attaching to the metal, which is able to win the world for its possessor if he will but forswear Love: for when the Gold obtains dominion, Love must yield.

The Nibelung forgets the charms of the sportive Children of the waters at sight of the glittering Gold and its promise of power; and, therefore, he curses Love, which is to him merely the sign of sensual pleasure, and with overweening violence he tears the treasure away from the rocks. Everlasting night spreads over the innocent abyss.

In the mean time, the newly built Castle of WOTAN, King of the Gods, gleams on the mountain-top in the light of the sun. *His* ambition also, since the joy of young love was for him no more, lay in possession and power. He therefore made a compact with the arrogant race of the Giants that they should build his

Castle for him, and their stipulation, in accordance with the wish and yearning of all creatures for warm, sunshiny Love, was that their chilling realm should enjoy this in the person of the Goddess of Youth and Beauty, the gentle FREIA. The giant brothers, FASOLT and FAFNER, now clamor for their guerdon. But WOTAN's crafty companion, the deceptive Fire-spirit LOGE, with sly discourse, tells them about the adventure of ALBERICH, and succeeds in stirring up in them also the lust for the pernicious Gold. They now demand that as compensation for the release of FREIA.

WOTAN and LOGE descend into ALBERICH's Cavern of mists, where the robber, by virtue of the Ring forged out of the Rhine-gold, compels the Gnomes to heap up gigantic hoards of treasure.

His brother MIME had been forced to make for him the Tarn-cap [*Tarnhelm*], which has the power of changing the form of the wearer and rendering him invisible. The Gods use this for the cunning trick which they practice upon the overconfident possessor; he is forced to surrender his treasure, his Tarn-cap, and even the Ring. No power is left to him except that of cursing. This curse now descends upon the head of the Gods who have the Ring.

But still the Giants demand their wages. WOTAN, however, conscious of the magic might indwelling in the Ring, hesitates about delivering it over to them, and FREIA already deems that she is doomed to pass into the power of the Giants, when forth from the ground rises the portentous form of the ancient prophetess, the divine ERDA, and warns WOTAN of the Curse which cleaves to the Ring, and of the everlasting night which is in store for the Gods; she urges him to surrender the Ring to the Giants. But it is too late. All too soon he perceives the truth of the warning.

While hurrying to pack up and carry away the treasure, FAFNER slays FASOLT in the struggle for possession of the Ring, and carries away the whole of it, and thenceforth guards it under the form of a Dragon [*Wurm*].

With inward trepidation WOTAN, accompanied by the other Gods, turns his steps to his castle, and as he crosses the rainbow-bridge a new creative thought dawns upon him, yet not from desire for the creative act, but rather from the sacred necessity of his Godhead, and he names the heavenly castle WALHALLA.

Such is the content of the introductory drama :  
RHINE-GOLD.

WOTAN has now begotten the warrior Maidens, the VALKYRS [*Walküren*], in order that they may select from the battle-fields of earth heroes to people WALHALLA for the purpose of aiding the Gods, since they, through the might of ALBERICH, who is still in possession of the Ring, are threatened with destruction. Their mother is ERDA herself, and among them is BRÜNNHILDE. But what avail to him are all the heroes of the world, who can work only in accordance with his will, when he is unable to create the One who, free from the curse, absolutely independent, might accomplish the task of salvation through winning back the Ring ?

Therefore a woman of the race of men bore to him the twins SIEGMUND and SIEGLINDE. The maiden became the wife of the robber HUNDING. The son grew into a mighty man made stalwart by the stress of foes and storms. But who else than WOTAN himself put him to all these tests ? Who else than WOTAN himself plunged the sacred Sword into the tree in HUNDING's cottage, which only SIEGMUND could draw forth from the mighty bole ?

But SIEGMUND is not the free hero ; he, too, is under

the bane of the curse. Fleeing from HUNDING he takes refuge in the latter's house, and there finds his sister and likewise the Sword. The twin Volsungs [*Wälsungen*], the children of the God, link themselves together into a union closer than that of brother and sister for the sake of saving their race.

In wrath, WOTAN's wife, FRICKA, the protectress of wedlock, exposes the crime to the God, and compels him to withdraw his protection from the guilty hero, and with the most terrible curse, the God, whose sole wish now is that "the *end*" may quickly come, consecrates as the destructive heir of the world, the Nieblung hero HAGEN, the son of ALBERICH, by him begotten "without Love" upon the purchased wife of the Rhine-king GIBICH.

Accordingly, BRÜNNHILDE, made acquainted with the necessity which governs the Gods, is compelled to announce to SIEGMUND his impending death. But when she sees him fleeing before HUNDING, with the weary, despairing woman whom he loves so tenderly, her noble heart is stirred with compassion.

The battle with HUNDING begins; BRÜNNHILDE *protects* the Volsung, but WOTAN in wrath interposes his heavenly Spear betwixt the combatants, and SIEGMUND's Sword, though also of heavenly source, flies into fragments and he falls 'neath HUNDING's fatal thrust.

The Valkyr, after giving SIEGLINDE her horse GRANE to continue her flight, and the fragments of SIEGMUND's Sword, presents herself before WOTAN for punishment. The God, under the rule of fate, is compelled to send his favorite daughter to sleep on the rock by the wayside, until some man shall find her, wake her and win her. One favor only the maiden demands of her inexorable sire: that her place of slumber shall be protected round

about by consuming flames, so that he who shall wake her may be only the fearless hero, such as she hopes that SIEGFRIED will prove to be.

Such is the content of the "Walktre."

WOTAN, renouncing his godlike activity, now as a sublime spectator makes his way through the world in the guise of a "Wanderer," and beholds content, what he has longed for, passing into accomplishment.

In the Eastern forest, the region of FAFNER's Giant cavern, SIEGFRIED, to whom SIEGLINDE on her death-bed gave birth, is waxing into manhood under the guardianship and instruction of the crafty Nibelung MIME, whose plan it is to bring him up to be the slayer of FAFNER, the owner of the Ring.

But SIEGFRIED detests the hateful Gnome : he finds his true training in the free forest. He no sooner learns that the Sword, whose fragments MIME is unable to weld together, is his own, than the stripling himself accomplishes the labor, and burns to kill the Dragon with "Nothing," the new Sword.

MIME brews a draught of poison to destroy the conqueror so soon as he shall have put an end to the Dragon. SIEGFRIED performs the mighty deed, but cares not for his prize. Nevertheless his lips have been moistened by some of the Dragon's blood, and he learns to understand what the birds sing. By their advice, he takes the Ring and the magic Helmet and slays the treacherous MIME. He is now the free master of the treasure, but little cares the joyous child of the Forest for the glittering Gold. Amid the protecting solitudes of the Forest he begins to feel the mysterious yearning for a love as yet unknown to him, and jubilantly he follows the bird to BRÜNNHILDE's rocky couch.

Here WOTAN takes upon himself once more to oppose his grandson rejoicing in victory. By battle and cala-

ity and his own might must the hero win what the God wishes and wills. His Sword dashes into pieces WOTAN's spear against which it had once been shattered. He wakes the maiden. The hero surmounts the last obstacle—she conquers her grief at the loss of her everlasting virginity, the sacred apprehension that she feels in presence of the man to whom she shall belong : Love celebrates its most glorious conquest.

Thus closes the second day of the Festival drama, "SIEGFRIED."

But the end has not yet been attained ; nor has the curse-burdened world yet found redemption ; ALBERICH, and HAGEN his son, whom WOTAN has decreed to be the heir of the earth, still live and lay in wait ; the Gold has not yet been restored to the Rhine, the Ring is still in SIEGFRIED's control : now follows the drama of the "GOTTERDÄMMERUNG," the Twilight of the Gods.

The hero goes forth to new deeds of prowess and leaves the Ring with BRÜNNHILDE. How gladly would she, now that she has become a wholly loving woman, restore to the Rhine this precious pledge, in order that the world and the Gods might win redemption. But she also, through the curse, yields to the illusory pride and triumph of her love.

SIEGFRIED, however, comes to GIBICH's court : there he finds awaiting for him ALBERICH's son HAGEN, King GUNTHER's half-brother, and is captured in the toils of Nibelung cunning. Their sister GUTRUNE offers him the magic draught, through the influence of which he forgets all that had hitherto been dear and sacred, and longs only for this new apparition of terrestrial beauty, for GUTRUNE. As the price for her, he agrees to assume GUNTHER's shape and win for him BRÜNNHILDE according to his desire ; he puts on the Tarn-helmet and overcomes her and deprives her of the Ring.

In her pain and despair at her betrayal, BRÜNNHILDE openly charges him with his treachery. Not by GUNTHER had she been betrayed, for he had not the Ring, but by SIEGFRIED, her own husband. Thus GUNTHER finds himself unmasked, and is compelled to regard SIEGFRIED as the violator of his honor. BRÜNNHILDE, GUNTHER, and HAGEN conspire together to put him to death. It is determined that the hero shall perish during the chase.

For the last time the RHINE-MAIDENS remind him of the curse, and beseech him, to restore the Ring to them. The intrepid hero pays no heed to their warning, and of his own free will goes forth to a death which it is still in his power to avoid. After the toils of the chase, he sings to his companions the tragic story of his life, then HAGEN's spear strikes him down, and now the spell of the magic draught passes away and his union with BRÜNNHILDE returns to his remembrance. The Hero dies with a last loving thought of BRÜNNHILDE, and the ravens fly to WOTAN to announce that the end has come.

When HAGEN attempts to seize the Ring, GUNTHER quarrels with him for its possession and is slain; while BRÜNNHILDE, to whom the RHINE-MAIDENS come swimming to announce the whole transaction, now has clear insight between truth and falsehood, trespass and atonement, draws the Ring from the dead hero's finger and casts it into the Rhine for an eternal atonement and redemption, while her attendants erect the funeral pyre for herself and her faithful spouse. Then, leaping upon GRANE's back, seated high she spurs him into the flames; the RHINE-MAIDENS swim past; the billows cover the place; HAGEN madly dashes into them, and with the fatal arms of the Nixies wound about him the Son of the Nibelungs sinks out of sight.

The Gold is restored to its abiding place ; the fire consumes the sacred forms of the redeemed. In the distance glows in the crimson hues of the Northern lights the end of the ancient Gods of the ancient world. But Love, on which the curse had come through the winning of that symbol of the pernicious and the sensual ; Love, which in the domain of a hapless world of hate and jealousy, has borne, through expiation and atonement, all the cruel, tragical consequences of this curse, rises, as soon as that symbol sinks down into the pure primitive element of Nature, rises as the purest, most spiritual outcome of the entire tragic struggle, likewise purged and sanctified, rises toward heaven like the sun of a new world.

This is the tragedy of the discord between the ideal and the sensual element, as they join in corruptible union in man as the double soul of his breast. If the primitive condition of absolute unity, where as yet there is no differentiation, may be represented mythically as an ideal realm of innocent Nature, or of eternally pure ideas [Primordial water, or the heaven of the Gods], there must ever be a desire, a will toward life undergoing the process of awakening—in other words, be immanent in it, and this, as such, can exist only in antagonism, and therefore for its own sake causes the differentiation of the primordial existence, to bring about the phenomenon of individuation [ALBERICH, LOGE].

In the individual the two elements are now for the first time both existent as distinct. For, as beings compounded of will and intellect, individuals meet one another separately in the battle for existence [Gods, Alps, Giants.] The most powerful motives of these compound beings are themselves principal contrarieties : Love and Egoismus [symbolized in FREIA and the Gold], Love being in its essence ideal, and therefore called to



be the Redeemer, while Egoismus is in its essence sensual, and is therefore the true Curse of the world. But Love suffers because of its sensual means of striving for an earthly and therefore illusory realization of its ideal nature; on the other hand, Egoismus makes use of the spirit in order to attain its sensual desire, and thus already the chief human motives are in opposition.

Just as ALBERICH curses Love, in order to attain the Ring, the symbol of his selfish desire for sensual power, so BRÜNNHILDE, the noblest embodiment of human Love, must renounce the Ring, in order to free Love from the curse of Egoismus, from the indwelling sensuousness of her own nature. In her, the loving one, as the possessor of the Ring, is seen in the final and highest degree the mysterious union of the two elements. By reason of this possession SIEGFRIED is undone, and owing to her illusion, and this but merited, enforced, tragic renunciation of the sensual earthly enjoyment of Love, leads now for the first time to the atoning, spontaneous, truly moral renunciation seen in the act of giving back the Gold to the Rhine, a renunciation which, while it brings about BRÜNNHILDE'S temporal death, also betokens in her eternal union with SIEGFRIED the immortality of her love, now freed and purified from all that is earthly, her free entrance into the realm of the ideal.

But that is again only the exemplification of the dramatic type for the redemption of the world from the curse of selfishness, simultaneously accomplished through the renouncing power of Love especially [the Twilight of the Gods—*Götterdämmerung*]; and thus the metaphysics of the world mirrors itself in the Microcosm of humanity as the Ethic of the tragic drama.

The Vorspiel or preliminary drama, "The Rhine-

gold," forms the basis for the whole tragic action, and there for the first time, and in their original typical form, are brought together the principal powers whose increasing and complicated antagonism fills the following dramas. In the same way the most important fundamental forms of the *musical* action, which afterward, though to a certain extent transformed, will be constantly reappearing. It is therefore worth while here in the first place to fix them in the memory in their first plastically clear and simple form, so that a comprehension of the whole may be obtained.

Most significant in relation to this whole is the very first scene in "The Rhine-gold," which takes place in the pure primordial element, water, whence, according to the mythical representation, all existence must arise, and which consequently precedes all differentiation, all individual dispersal of the unified primitive existence according to the law of phenomena, as well as all rivalry between individuals and all guilt. Before any kind of distinctly individual form appears before our eyes, before the spiritual utterance of a single human word has as yet been heard, by means of the instrumental introduction, the absolute art of music gives to this merely elementary Being, this sacredly serene and innocent state of Nature, wherein as yet all desire is latent, a pre-eminently adequate expression.

The Introduction consists of a tremendous organ-point in *E-flat*, the long sustained solitary fundamental tone of which, coming at the very beginning, symbolizes the primitive condition of perfect rest and undisturbed unity. The transition from this purely *musical* symbolism into the musical representation of the *mythical*—in other words, the representation that the primitive state was the primordial element, water, is next shown by adding to the fundamental tone the Fifth [*B b*] in a

similarly sustained concordance of sounds. This chord is then decomposed, the two tones taking a rhythmical motion and ascending alternately : the motive of the **Primordial** element [*Urelement*] in its simplest form. When to this is added a symmetrical figure of accompaniment in a more animated undulating movement, the broad fundamental outlines of the Motive assume at once fuller harmonies and a more plastically definite and characteristic shape, corresponding to those beings who in the myth represent that element, as clad in semi-human and individual form, the **Rhine-maidens** [*Rheintöchter*].



In order to represent their sprightly gambols in the waves, the rhythm of the motive becomes still livelier, while the figure of the accompaniment moves along in gracefully flowing sixteenths. To this accompaniment rings out the first song of the Rhine-maiden **Woglinde**, with the exquisite sweetness of the human voice. As her form emerges from the vague twilight of the waters, and while in her song absolute music finds as yet no words, but only a cry of jubilation made up of the simplest syllables, then also begins the play of the phenomenon, the mixture of sensual and spiritual potencies, and consequently the drama. The melody of the song grows into the *motive*, no longer standing for an *element*, but directly representing the personality of the **Rhine-maidens** themselves [2].



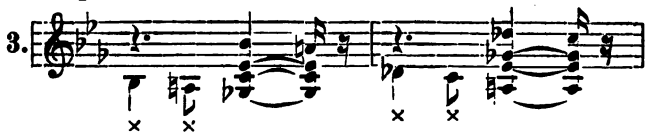
Wela Waga! Woge, du Welle, wallé zur Wiege!



Waga-la-wei-a! wa-la-la, wei-a-la wei-a!

Still, however, predominates the innocent gayety peculiar to the primordial element, as personified in the Nixies' sportive play, and illustrated musically through a large part of the first scene by the last melody of the introduction, and its influence is still so strong that the representative of sensuous desire for a gain only appreciated, the Nibelung ALBERICH, who now speedily makes his appearance, does not yet succeed in acquiring a definite characteristic motive. At first he has merely to play the part of the derided, of the powerless, and while this derision is expressed in fascinating melodies in alternation, nothing is left for ALBERICH except the musical illustration of the absurdity of his actual situation and his behavior.

It is only after the third of the Rhine-sisters has mischievously mocked him, that he breaks out into a lament consisting of but two notes. This, now, which is merely the condensed expression of his present state of absolute helplessness, afterward in the course of the drama assumes an ever richer and weightier meaning, as the Motive of **Subordination** or **Bondage** [*Frohn-motive*].\*



[\* Pianoforte Edition, p. 24, line 1.]

In despair at his weakness, he attempts once more, awkwardly scrambling, to catch the elusive maidens, whose mockery, expressed in reminiscences of their earlier songs, finally drives him into a rage, and this brings forth a second motive which, like his first, at first causes only a general effect—the Motive of **Menace** [*Drohung*] an admirable musical symbol of his fist, angrily clenched and shaken.\*

But what here finds utterance as a momentary effect, abruptly ceasing, is in reality the nature of the whole demoniac tribe, the misty Nibelungs, of which ALBERICH is the representative. They are the ever-threatening, the powers of darkness, working toward the destruction of all existence. The being who first covets, by the very act of disturbing the sacred repose of the primeval conditions, already begins the work of annihilation. The rhythm of his threat is the typical Nibelung rhythm, which later on we shall find again, as the expression of the labor of this subterranean race at the forge.



After ALBERICH's rage has reached its climax, his **Threat** [*Drohung*]-motive soon becomes calmer and more gentle, and at last melts away entirely into a gently gliding figure, which, afterward suggestive of glittering and glistening, introduces a new spectacle for his amazement, a new object for his desires, and, as far as the whole drama is concerned, the mysterious spring of all its tragic development.

Like a brilliant *fanfare*, or flourish of trumpets, ringing through that figure of accompaniment, comes repeat.

---

[\* Pianoforte Edition, p. 80, line 1.]

ed again and again, the Motive of the **Rhine-gold** [p. 30, lines 3 seq.]. This treasure, immediately upon being snatched from its peaceful slumber amid the cradling waters, is destined to represent the desire of all beings, and stand as the symbol of all might and pomp, engendering envy and strife. This, its symbolical significance throughout the drama, is always expressed by the haughty **Fanfare-motive** [5], while the jubilant song wherewith the three Nixies greet the appearance of the Gold revealed in the rays of the sun, is, in course of time, utilized as a motive to typify the lovely gleam of the precious treasure of the waters [6]. The end of the song, however, which is here only the gay acclamation of the heedless maidens, afterward becomes characteristic of the demoniac robber of the Gold, and takes the significance of a triumphant shout of sovereignty [7]. In this song we have still to remark the new figure of accompaniment, which represents the dancing of the waves and the gambols of the Nixies around the cradle of the Gold, and continues throughout the rest of the scene.



Leuch - tende Lust, ..... wie

lachst du so hell und hehr! etc.

Rhein - gold! Hei - a ja - hei - a!

In the course of the scene we have two other motives very closely related to the Rhine-gold, and, by reason of their fundamental significance, destined in the following dramas to be of the highest importance: First enters [p. 39, line 3] the **Ring**-motive, when WELL-GUNDE explains to the inquisitive ALBERICH what a world-compelling power the Gold, when fashioned into a magic ring, might have in the hands of its possessors [8].

8. etc.

Der Welt Er - be ge - wänne zu ei - gen, etc.

But possession of the symbol of sensual power depends upon renouncing love and its holy bliss, and therefore

[p. 40, line 4] the hitherto bright and sprightly sportiveness is interrupted by the portentous threatening chords of the tubas and trombones, powerfully crashing, which accompany the formula of the Renunciation described by WOGELINDE to the Nibelung. In this formula the Ring-motive with which it closes is interwoven with the melancholy descending Motive of **Renunciation of the Might and Delight of Love** [9].

(9.) Motive of renunciation.



Nur wer der Minne Macht ent-sagt, nur wer der  
Lie - be Lust ver-jagt, nur der erzielt sich den Zauber zum

(8.) Motive of the Ring.



Reif zu zwin - gen das Gold!

This union of motives in the formula comprises the whole tragedy of the Ring of the Nibelungs; henceforth there is universal yearning after Might and Pomp; and the sacred power of Love, forsworn and sold for the sake of it, bears the dark demon's terrible curse, which descends from victim to victim, until the purest love in BRÜNNHILDE'S heart, guilty through a frightful delusion, redeems the world from it by means of her renunciation of the Gold, combined with her expiatory death.

ALBERICH pays no more heed to the song of derision sung by the light-hearted RHINE-MAIDENS; but his whole attention is attracted by the secrets which have



just been divulged, and repeating these to himself, he significantly proceeds to the attainment of his craving for the Ring, the motive of which now takes precedence, allowing only a brief hint of the Renunciation, which means so little to him [p. 45, lines 2, 3]. Once more rings out the fanfare of the Rhine-gold-Motive, but this time in a mournful minor [p. 47, line 3]; it is followed by the announcement of the Ring-motive; then sounds the Curse in the Renunciation-motive, just as ALBERICH flings himself upon the rock and with his malediction tears the Gold away.

The disappearance of the demon in the depths, the vain pursuit on the part of the frightened Nixies, the spread of the darkness through the stream, the subsidence of the whole undulating element, in order that the change of scene from the lower to the upper world may be accomplished, is all expressed musically by that figure of accompaniment to which we have recently alluded, descending ever deeper and deeper [6]; this is ended by the complete formula of Renunciation, sounded yet once again as a sad and gentle warning [p. 50, lines 5 seq.].

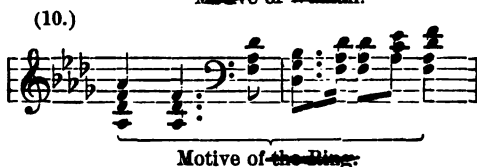
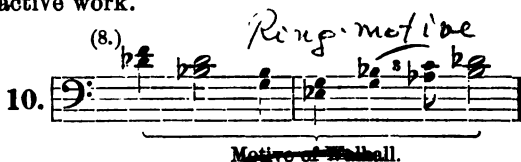
Then the wave-motion becomes simplified and ascends in single periods; the mists into which the billows have been gradually absorbed arise, and little by little expose to view the spectacle of the second scene: a region on the mountain-summits. Between these periods, however, the Ring-motive is repeated in its simple, most plastic fundamental form, gracefully returning to the beginning, and thus represents the ideal connection between the two scenes. For there also on the heights, among the blessed Gods into whose presence we now come, a sensual desire for might and pomp has been awakened, from the time that the germ thereof, slumbering in WOTAN's heart, was brought to maturity by LOGE counselling him

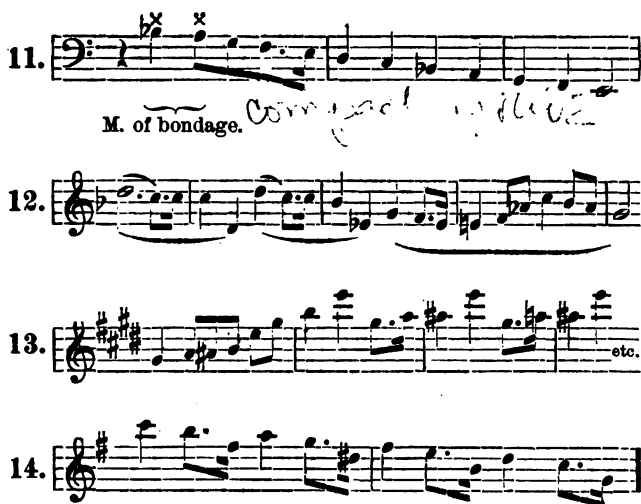
to enter into a stipulation with the Giants to build him the Castle in exchange for the Goddess of Love. Thus the Ring-motive dying away into *pianissimo*, passes immediately into the **Walhalla-motive** [10], which is the same, only rhythmically transformed, and which introduces the second scene, describing with majestic splendor the concrete ideal of the highest divine power imagined by WOTAN, and embodied in the Castle of Walhalla [p. 51, line 5 ; p. 52, line 1]. In this scene, where WOTAN, with overweening joy at the completion of the great work, is warned by FRICKA of the evil covenant with the Giants and the impending loss of FREIA, the Walhalla-motive alternates with a new and likewise very characteristic motive, the powerfully descending movement of which indicates not only the ultimate settlement, but also the power of this compact, which must infallibly bring about the destruction of the might of the Gods through the limitation of their freedom. As to form, this Motive of the **Compact** [*Vertragsmotiv*] [11] appears as the expansion of the Bondage [*Frohn*]-Motive, which serves as its introductory phrase [p. 53, line 4 ; p. 55, line 3, etc.].

In FRICKA's caressing melody which comes between [p. 57, line 4], appears still another Motive, which, both on account of its musical form, its graceful successions of tones gliding up and down, smoothly knit together like a captivating wreath, and on account of its later application, might well be called the Motive of **Captivating Love** [*Liebesfesselung*] [12].

FRICKA, in the solemn tones of the Renunciation-motive, bewails the fact that WOTAN will let himself be bound by a despicable compact, instead of by Love, that he "will wager woman's worth and winsomeness against the foolish toy of rule and sovereignty." Then when FREIA, pursued by the Giants, draws

nigh, the Motive of the **Goddess of Light and Love** [13, p. 60, lines 2, 3,] follows, and is continued in a fluctuating descending movement illustrative of her flight. This makes a contrast with the gracefully soaring figure of the FREIA-Motive, which in its turn brings the meaningful, tender inversion of the abruptly descending Compact [*Vertrags*]-Motive, paints the kindling of the light of love, the bursting into bloom of sweet affection. I will here note down the FREIA-motive in its full form, as it appears afterward, and from it distinguish the **Flight** [*Flucht*]-Motive [14], as a peculiarly pregnant symbol of the distress of the Gods, which at this point begins and continues increasing through all the dramas. It must be remarked in passing, moreover, that here again, as a brief suggestion, enters the characteristic theme of the one who is looked for to save from the necessity of the compact—the ambiguous LOGE. This is a sort of stealthy and insidious chromatic pyrotechnics, skipping about with weird jugglery [p. 61, lines 1, 2]. In the same way appears the fundamental form of the **Giants'** Motive [p. 60, line 5; p. 62, line 3], the latter resembling the rhythm of the Nibelung-forges; for giants and gnomes are demoniac elemental beings which practise their arts and powers in active work.





With unwieldy, wrathful steps this Motive of the **Giants** [15] accompanies the entrance of FASOLT and FAFNER, as they approach to remind WOTAN of the compact, and here it is heard in its splendid fulness of form, energetic though clumsy. Naturally, in this scene, next to FREIA's Motive the Compact [*Vertrags*]-Motive has the place of prominence: this, however, is fortified by two other thematic figures relating to the compact, the one introduced by the words: "Demand we our dues as we deemed" ["bedungen ist, was tauglich uns dünkt"]—"The compact must be kept," ["*Verträgen halte treu*"], and afterward at WOTAN's: "My spearshaft shields treaties made by my hand" ["*Verträge schützt meines Speeres Schaft*"], etc., and is met with again farther on as the Motive of the Runes of the Compact [*Vertragsrunen*] [on Wotan's spear], based upon the original form [16] here given out, but far more complicated; while the other, first ap-

pearing at FASOLT's words: "Wilt thou not frankly, freely and fair, preserve in thy treaties thy troth?" ["Weisst Du nicht offen, ehrlich und frei Verträgen zu wahren die Treu"] [p. 67, line 5], serves as a transformation of the **Compact**-motive characteristically devised through a powerfully ascending phrase, to typify especially the present treaty with the Giants [17].

We meet as the next Motive the one that stands for the Wondrous Power of the golden apples guarded by FREIA, in order that the Gods may feast upon them, and preserve their eternal youth; it is also a musical expression for the delightfully blooming joys of life [p. 70, line 1]. This golden symbol, as yet undisturbed in the possession of the Gods, signifies for their world as well as for the watery kingdom of the RHINE-MAIDENS, whose Motive shows an allied form, the unthreatened rest of their Gold, that golden age [in the best sense of the word] of pure peace and happiness, which below comes to an end with the curse laid upon Love by the thievish Nibelung for the sake of winning the world-compelling ring, and in the world above, with the pledging of the Goddess of Love to the Giants in exchange for the erection of the world-ruling castle.

So long as the Gods partake of FREIA's apples, they have no necessity upon them of renouncing blessed Love, and they require no artificially-constructed citadel in order to find bliss and delight in the glory of their divinity. If the form of this Motive is more closely examined, the **Renunciation**-motive in its first portion will be found here also in a clear, innocent, and cheerful major [18].

We listen to this thoroughly fascinating measure first in FAFNER's mouth; for while FASOLT's desire is only for the charming personality of the Goddess herself, his brother's far more demoniac idea aims directly at the

annihilation of the bright world of the Gods, by depriving them of the apples of youth endowed with the magic might ; darkness shall come upon them also as it came upon the Rhine when ALBERICH stole the Gold, and, as he confides this plan to FASOLT, the first part of this preceding Motive is peculiarly transformed and now sounds with a melancholy tone-coloring, not in the cheerful *D*-major, but mysteriously solemn in *E*-flat as **Twilight** [*Dämmer*]-motive [19], which, thereupon dying away, passes into a chromatic descent of sustained melancholy chords [b].

15.

16.

17.

18.

conf. meas. 2 & 4  
in No. 9.



In strong contrast the entire preceding Motive again rings out in its original major, and is briskly expanded into a kind of vigorous Battle-song, as the Gods FROH and DONNER haste to the aid of their sister [p. 71, line 3]. But between them and the Giants must WOTAN [p. 73, line 1] stretch out his spear with the **Compact** [*Vertrags*]-motive, and remind them of the runes of his spear-shaft [16]. Out of such a terrible despair "LOGE's cunning and craft alone can bring them relief." His entrance [p. 73, lines 4 seq.] is announced by the chromatic movement already mentioned, which skips about and runs up and down with bustling nimbleness; this forms the characteristic LOGE-motive [20]. Thus sweeps the restless spirit of fire, with its wiles and tricks, making mischief in all the corners of the world, as he immediately proceeds to relate, and thus also wavers and flickers his ambiguous element which, breaking away now and then from the form of that Motive, rushes up, like a chromatic tempest, in order to express its exultation in trills.

The demoniac, magically-enveloping nature of this element, like that of its master, is further illustrated by a Motive which afterward, at the enchantment of the dancing, flaming fire [*Waberlohe*], comes to have a special importance for the drama, and which even here accompanies the God's first entrance [p. 74, line 2]. It is embellished by 32d notes, as by the little palpitating

flames of the sound of the God snapping his fingers, and in reference to its further significance it may be called the Motive of the **Fire-magic** [*Feuerzauber*].

The typical forms of the principal Powers acting in the drama, as they appear before us for the first time with their characteristic themes, have produced upon us the deep impression of an almost superhuman plastic art ; so, now, LOGE's nature, craftily working with ironical subtlety in all directions, draws these Powers into a vivaciously confused play of intrigue, in which everything, under the ambiguous flickering light thrown by this being over the scene, assumes a spiritual and interesting expression. In the same way, this whole scene is pervaded by the fluttering chromatic motive of the God, who now assumes a mysterious spiritual ascendancy over all.



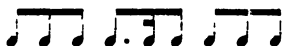




The climax of the scene, in which is concentrated LOGE's deceptive activity, comes in his magnificent "narration." In the first part of it [p. 81, line 5 to p. 83, line 3], describing the ineffectual search for a substitute for FREIA, he mischievously suggests the Rhine-gold, which in the second part [p. 83, line 3.—p. 85, line 3], describing the theft of ALBERICH, is adopted as a possible recompense to the Giants in exchange for FREIA, and accordingly the simplified, tender, purified Wave-movement [6] takes on a double signification, being fascinatingly interwoven with the FREIA-motive [FREIA being, mythically, herself a Swan-maiden like the RHINE-DAUGHTERS], and this movement accompanies the first part as the expression of the bliss of all beings in the peaceful enjoyment of happiness in love. The second part, on the other hand, as afterward the greedy investigations of the Gods, are richly illustrated by the **Ring**-motive and the other thematic figures relating to the RHINE-MAIDENS and their Gold. With really fiend-

ish joy LOGE keeps repeating the **Renunciation** [*Entsagungs*]-motive [e.g., p. 81, line 4 ; p. 82, line 4 ; p. 83, line 3 ; p. 84, line 3 ; p. 90, line 4 ; p. 91, line 2].

He wins over FRICKA with the Motive of **Captivating Love** [12], as he praises to her the magic virtue of the Rhine-gold jewel for preserving marital faithfulness [p. 89, lines 1, 2]. And here at the words : "Which fashioning gnomes are forging, busied 'neath rule of the Ring" ["den zimmernd Zwerge schmieden, rührig im Zwange des Reifs"], for the first time the already mentioned "**Forge** [*Schmiede*]-motive of the Nibelungs" [22] is employed, but with interchanged rhythm



After LOGE has ended his narration, the Rhine-gold fanfare, encompassed by a succession of brilliant chromatic harmonies, settles down upon the Gods like a veil of mist, completely enveloping them [p. 89, line 4]. On the Giants also the often repeated figure of the Ring-motive, significantly interwoven, has not failed to make its effect felt ; these cause WOTAN's hesitation at giving them the Ring, instead of FREIA, and the defiant departure of the Giants carrying with them the Goddess, while the wrathfully heavy motive-like tones that marked their entrance accompanies them, growing ever fainter and fainter [p. 98, line 3 ; p. 99, line 4]. As the Gods turn pale, LOGE again launches his sarcasm at them, with the Motive of the **Apples of Youth** and of their Goddess, together with the **Twilight** [*Dammer*]-Motive, which now comes in with full expression and justification [p. 102, lines 2, 3]. With the words : "Redeeming Gold of departed youth I seek" ["Verlorner Jugend erjag' ich erlösendes Gold"], WOTAN, under guidance of LOGE, undertakes the descent to Nibelheim, which is next [pp. 906, 107] illustrated by LOGE's as-



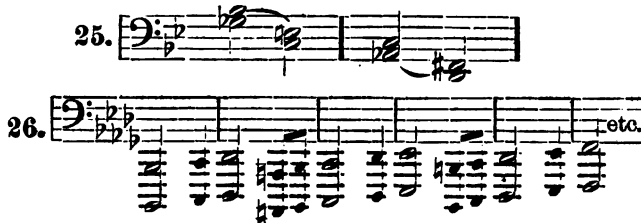
able change in the rhythm, this magic of a demoniac deception corresponds in its harmonic coloring as well as in its fundamental thematic form to the Fire-magic of the arch-liar and deceiver, LOGE.

The Forge-motive and Bond-motive predominate throughout this whole scene, as well as in MIME's description of the trials of the Nibelungs. ALBERICH's sovereignty is, moreover, especially characterized by two Motives, the former of which appears in its complete form in the Coda to the Ring-motive at ALBERICH's words: "Tremble and quiver, ye quaking herd! Quickly heed the lord of the Ring" ["Zittere und zage, gezähmtes Heer! Rasch gehorcht des Ringes Herrn"] [p. 127, line 4], and here it shows a formal relationship with the third Rhine-gold Motive [7], since it is a combination of the two Nibelungen Motives, the Bondage [a] and the Forge labor [b], which were specially developed therefrom, together with yet a third [c], added as a Coda to characterize the Treasure arising from the depths of the earth, and ringing out triumphantly in a clear *F*-major. This combined Motive I have designated as ALBERICH's shout of Mastership or Despotic cry [*Herrscherruf*] [24].





The second motive in relation to the Nibelung sovereignty assumes a more important form in "SIEGFRIED," while here, at ALBERICH's despotic cry: "Nibelungs all, kneel before ALBERICH!"—"Underlings are ye ever!" ["Niblungen all', neigt euch nun ALBERICH!—Unterthan seid ihr immer!"] [p. 115], only a hint of it is given amid the swift rush of the music, though in the introduction to the song which tells his story, it is heard more distinctly at MIME's wail over his brother's crafty attainment of the Ring [p. 118]. A couple of gloomy thirds, repeated as they descend in mysteriously melancholy harmonic sequence, hint in the first place at the cautious cunning whereby ALBERICH attained his sovereignty, and in the second place, at the anxious cares which, by reason of such sovereignty, come upon MIME, and which, after ALBERICH has lost it, plunge him also into crafty meditation. In my interpretation of the Prologue of "Siegfried" I have called this descending motive, which is so characteristic and so full of melancholy, the Motive of **Meditation** [25].



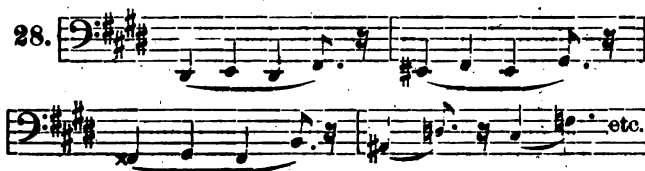
In the following scene, representing the ensnaring of ALBERICH through LOGE's cunning, the characteristic

chromatic of the latter is contrasted in a constantly shifting form with ALBERICH'S boastful pride, which is expressed positively in the ever more and more clearly manifested Motive of the **Rising Treasure** [26]—p. 131, line 4], with its solemnly terrible and heavy tones from the depths of the bass, accompanied by the restlessly throbbing triplets from the Forge-motive ; while in his sarcastic negation he makes use of the FREIA-motive at the words : “ Ye who live, laugh and love there aloft where gentle breezes breathe” [“ Die in linder Lüfte Weh'n da oben ihr lebt, lacht und liebt”] [p. 134, line 2], and of the WALHALLA-motive at the words : “ O'er heavenly heights ye are hovering, cradled in hallowed bliss” [“ Auf wonnigen Höhen in seligen Weben wiegt ihr euch”] [p. 135, line 5], but in the interval between them, at the words : “ As I have Love forsworn, so all living must also forswear her” [“ Wie ich der Liebe abgesagt, Alles, was lebt, soll ihr entsagen !”], he hurls with most terrible effect the Renunciation-motive against the Gods [p. 134, line 5 ; p. 135, lines 1, 2]. This entire apostrophe of the Nibelung, filled as it is with the wild raging of demoniac revolt against all that is great, good, and beautiful, marking them for destruction, and containing the very concentration of the dark threatening character of his nature in his own gloomy home, which forms the scene of the action, closes with a last and still more powerful rising of the Treasure [p. 137, lines 2, 3], where the words : “ Have heed of the night-haunting host, when the Nibelung's hoard shall ascend from the silent depths to the day” [*F*!—[“ Habt acht vor dem nächtlichen Heer, entsteigt der Niblungen Hort aus stummer Tiefe zu Tag !”] are all sung with terrific persistency on the high B $\flat$ . The RHINE-GOLD fanfare follows, together with the ascending portion of the WALHALLA-motive now appropriated by ALBERICH for him-

self, developed still further in a mocking spirit [p. 137, line 5]. In this new form it becomes the Motive of the **Nibelung's triumph** [27], but when afterward **LOGE**, by his own superiority of cunning, has caught the boaster through his pride, he gives to it a brief mischievous variation from his own motive, induced by a similar irony of victory on his part [p. 138, line 4 ; p. 139, line 3 ; p. 142, line 2, etc.].



The Motive of the **Tarn-cap Magic** [*Tarnhelmzauber*] precedes **ALBERICH's** exorcism whereby he transforms himself into the snake and into the toad [p. 144, lines 1, 2 ; p. 147, lines 2, 3]. The peculiar characteristics of both these reptiles are capitally illustrated in the music, but it is only the characterization of the Snake [p. 144, lines 2, 3] that becomes a Motive for the drama. It is the **Dragon** [*Schlangenwurm*]-motive, with its clumsily wallowing coils [28].



Amid the exultant strains of his own Triumph-motive, surmounted as it were by the **LOGE** chromatic, like a banner of victory scornfully waving, **ALBERICH** [p. 148, lines 3, 4], firmly bound, is dragged to the upper world by the Gods, together with his mysterious Ring, the mo-

tive of which immediately appearing afterward [p. 149, lines 1—3], is swallowed up with tragical significance in the gloomy trumpet-tones of the Renunciation [*Versagungs*]-motive [p. 149, line 3].

As they pass by the Nibelungs in their caverns, their blows upon the anvils are once more resumed in the Forge-rhythm [p. 149, line 4; p. 150, line 3], and then recurs the solemnly prolonged Flight [*Flucht*]-motive [p. 150, lines 2, 3], indicating the threatening neighborhood of the Giants, whose Motive angrily interrupts the gracefully ascending figure of the LOGE chromatic [p. 151].

Finally, the tempestuous runs which designated the flame-element of the crafty guide, leads completely out into the full light of the sun [p. 153, line 4], and the Gods deposit their prisoner on the solid crust of the earth, with their complicated twofold Bondage-motive [p. 153, lines 5, 6].

By means of the Ring motive and his Despotie Cry [p. 158, lines 2, 3] ALBERICH is obliged yet once again to summon the Nibelungs, who under a most effective combination of the Forge-motive with a shortened form of the Bondage-motive falling upon the second beat of the measure, and the mighty bass-tones of the Rising Treasure [p. 159, lines 2 seq.], heap up the gold at their master's behest, and again at his repeated Despotie Cry [p. 160, lines 3, 4] they disappear.

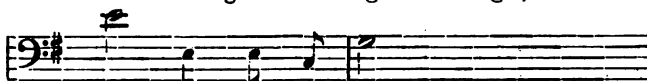
In the following scene the Ring-motive once more has special prominence, for after the surrender of the Treasure and the Tarn-helmet, ALBERICH still hopes to retain possession of the Ring. This also is torn from him, the Rhine-gold fanfare ringing out in *fortissimo* with its threatening chords in diminished sevenths [p. 167, line 3]; in utter desperation he collapses with the Renunciation [*Versagungs*]-motive, exclaiming: "The saddest



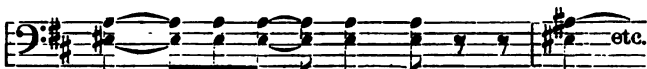
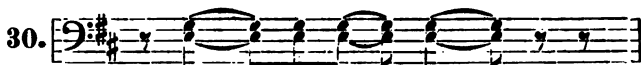
of sad slaves" ["der Traurigen traurigster Knecht!"]; one power only is left to him now, but it is the power whereby he won the Ring, and if he cannot reign he can at least destroy the world and the Gods, the power of his own wretchedness, of the wrong which, arising from his own evil deed, recoils upon himself and through the might of the Ring is left by him as an inheritance for the Gods and the world: in a word, the power of the Curse. Two elements are to be distinguished in the terrific Curse of the Demon [p. 169, line 4.—p. 172, line 1]: the **Curse** [*Fluch*]-motive proper [29], and the restless, syncopated figure of accompaniment in  $\frac{12}{8}$  measure, which is to be taken as representing the **destructive work** [*Vernichtungsarbeit*] of the Nibelungs, from this time forth constantly threatening the Gods, and secretly undermining the universe [30]. This brings us finally to the swiftly descending figure [p. 172, lines 2 seq.] in sextuplets, which accompanies ALBERICH as he disappears into the misty cleft: this will be referred to in our interpretation of "Siegfried."



As through curs - ing it was got, then



curs - ed be this ring.



Now it becomes light once more among the Gods: the Giants bring FREIA back. But as the wrathful

march of their motives ever threatening, accompanies the double form of the Apples of Youth, interweaving in fugue-fashion [p. 173, lines 5 seq.], so in the same way it interrupts the lovely melody wherewith FROH and FRICKA greet their sister, and this is in turn followed by the powerful Motive of Compact [*Vertrag*] with the Giants [p. 176, lines 2, 5], and their demand for the ransom.

The rhythm of the Giants combines with the Motive of the Compact, which in turn subsequently combines with the Forge [*Schmiede*]-motive [p. 178, lines 2, 3; p. 179, lines 1-3], and this last remains in combination with the Motive of the Rising Treasure [p. 179, line 5], as the Giants vigorously try to hide FREIA's form from sight by heaping up the treasure. Wherever here the FREIA-motive makes its appearance [e.g., p. 178, line 1], it closes, for the Giants as well as for WOTAN, with the Flight [*Flucht*]-motive; for the trial is shared by each: by FASOLT, in that he must relinquish FREIA, and by WOTAN, because for FREIA's sake he must give up the Treasure. But when he is compelled to give up the Ring also, but hesitates, LOGE, with significant sarcasm employs the Rhine-gold motive [p. 184, lines 3 seq.] to remind him whence it came, and at the same time hints darkly at the wrong still clinging to it, now shared also by the Gods, and to be atoned for only by its restitution to the Rhine. Yet even when the Giants are on the point of dragging FREIA away with them, WOTAN's thirst for power [*Machtgier*] still makes him cleave to the destructive jewel, laden though it be with the Curse, and this is represented by the portentously descending tones of the Ring-motive [p. 187, line 2].

A new and higher power must intervene: the eternally wise Earth-Mother; and with her appears the new Motive of the **NORMS**, her daughters [31]. The form



of this corresponds with the form of the primitive element ; for, according to the myth, the maternal Earth divinity is at the same time the representative of the primordial realm of the water, from which all being has arisen, just as the earth itself has arisen from out of the sea, and in the same way, the Norns, like the Rhine-maidens, are equivalent to Swan-maidens.

The element of the primitive state of innocence, when once this has been destroyed, becomes the repository of the secret knowledge of the fate of a world become guilty, a fate to be averted only by a tragic self-renunciation. While the Motive of the innocent Rhine-maidens flowed in a lively  $\frac{4}{4}$  measure, now here with ERDA and the Norns it moves in solemn  $\frac{4}{4}$  measure, which makes it particularly effective in connection with the figure of the accompaniment. This accompaniment there represented the play of the waves, but here, where it joins the leading motive with especial reference to the Goddess' daughters, who weave the strands of fate [p. 188, line 3], it represents the spinning of the Norns. With the words : "A dreary day dawns for immortals" ["ein düsterer Tag dämmert den Göttern"], the Motive of the Norns changes into an expressive, deeply melancholy descending movement [p. 189, line 2], which becomes the Motive of the **Twilight of the Gods** [*Götterdämmerung*] [32], and thence passes over into the Ring-



motive, which closes ERDA's warning : "I charge thee, abstain from the Ring" ["Dir rath' ich, meide den

Ring!"], while previously at the word: "liveliest peril" ["höchste Gefahr"], the annihilation-work of the Nibelungs announced itself with their mysterious syncope, and the forcefully reiterated "listen" ["höre"] was first sounded in the form of that Bondage-Motive, which united in itself the Motive of the Rhine-gold [6], the primeval cause of all evil, and the Motive of ALBERICH's sovereignty [24], the renewal of which by means of winning back the Ring shall from this time forth cost all Gods all fear and anxiety.

WOTAN, with the Compact-Motive and the Renunciation-motive [p. 191, lines 2-4], surrenders the Ring, and as though all trouble were now at an end, the Flight [*Flucht*]-motive, altered and now in a joyously ascending scale, celebrates the return of the Goddess to her kindred [p. 192, line 2]; but soon [p. 195, lines 3, 4] the terrible form of the Curse [*Fluch*]-motive [29] arises over its first victim, FASOLT, whom FAFNER, for the sake of the Gold, kills with the accompaniment of the Ring-motive in wild agitation [p. 194]. FASOLT's death is here accompanied by that dissonance of the tritone [*b-f*] in short staccato eighths, which is henceforth inseparably connected with FAFNER; it arises from a distortion of the Giant-motive [*c-g*]. After FRICKA has been invited with the Motive of Captivating Love [12] to enter the new castle [p. 197, lines 1, 2], the Walhalla-theme is established, which most brilliantly brings the scene to an end in the form of a majestic entrance-march. Yet even this has its interruptions, for again WOTAN's mind is darkened by the combined Motives of the Norns and of the Ring [p. 196, lines 4, 5], with which combines also the Walhalla-theme, in order to conclude in the Curse [p. 197, lines 3, 4]. Then the sultry atmosphere is cleared by DONNER's Storm-magic [*Gewitterzauber*], the Motive [33] of which, pithily interposed

in short, hammer-like notes from the wind-instruments, rings through this marvellous musical representation of the thunderstorm, described in so admirable and original a manner by the chorus swelling out and dividing into sixteen parts, while the string-instruments accompany it with arpeggios, ascending and descending and interlacing [p. 198, line 2.—p. 201, line 4]. When the thunderstorm has spent its fury the lovely span of the **Rainbow-motive** [34] stretches ever higher and broader over the clear bright *G*-flat major chord, breathing of delicious coolness, as, weaving up and down, it decomposes itself into the triplets, arpeggios and chord-trills of the wood-wind, harp and violins [p. 202, line 2.—p. 203, line 3]. The heavenly bridge leads to the castle : embellished by the harp-tones, once more the Walhalla-march, brightly glittering, begins, softly alluring and filling the heart with the sweetness of gentle consolation.

Once again the master of the castle is disturbed in his enjoyment of the splendid spectacle by the Motives of the Ring and of the Norns [p. 207, lines 1-4] : when out of the trouble of his forebodings arises a new creative thought in a motive mounting up in heroic style like a fanfare [p. 207, line 5]. The relationship of this with the Rhine-gold Fanfare is not to be mistaken. In order that the symbol of intellectual might and pomp, though now ruinously stained with guilt, may be kept out of the hands of the Nibelungs, and be won back once more to the Gods, a new power is to be created : born from the trial of that loss, and in place of the possession of that symbol. These are the heroes and VALKYRIE [*Walküre*], who, here at first appearing as the divine thought, will come upon the stage in the next drama as the children of WOTAN, and the symbol of this power is the divine **Sword**, henceforth designated by that Motive [35].



Although now LOGE's sarcastic chromatics and tempest of flame restlessly breaking out, threaten still the joyous, hopeful thought of the Divinity with eternal annihilation, as the god of fire reluctantly joins the others in their procession [p. 209, line 2.—p. 210, line 3], and although one long last interruption occurs in the lamentation of the Nixies with its Rhine-gold motive and its accompanying wave-movement, ascribing in affecting accents the tragic propriety of this annihilation [pp. 211, 212 ; p. 214, line 2.—p. 216, line 1], still the Gods proceed, laughing, into the castle, accompanied in radiant majesty by the Walhalla-march, which works up in the richest musical magnificence amid thundering, crashing fanfares and the rushing tone-billows of the whole orchestra, into an overwhelming close in *fff*, crowned by the Motive of the Rainbow [p. 216, lines 3, 4].

## SECOND EVENING.

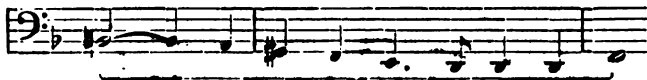
### THE VALKYRIE (WALKÜRE).

THE "Valkyrie" [*Walküre*] is likewise introduced by a powerful organ-point [in *d*-minor] ; but it depicts not sacred peace, as in the "Rhine-gold," but on the con-

trary the most tremendous bursts of storm. In fierce ascending passages the storm rages, while the crashing of thunder and flashes of lightning are intermingled, and the hammer-stroke of the god of Tempest rings out in the Motive of the Storm-magic [*Gewitterzauber*] [33.—p. 5, line 3; p. 6, line 1]. From the descending passage of the storm is soon evolved the Motive of the weary Volsung [*Wälsung*] SIEGMUND [36.—p. 8, line 1].



Figure of the thunder-storm.



Siegmund's Motive.

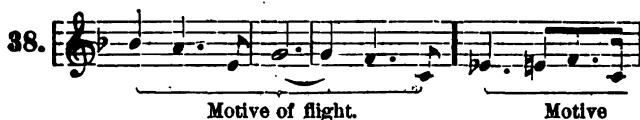
It gives a suggestion of weakness and staggering footsteps, while at the same time it has a prompting of the Compact [*Vertrags*]-motive [11], for the reason that WOTAN concluded the compact, hostile though it was to his own interests, hoping that, in virtue of his own creative thought, the race of Volsungs [*Wälsungs*] amid sorrow and wretchedness should produce the "free hero" destined to be the Saviour of the world. In this connection the Compact-motive itself is actually heard subsequently, when HUNDING distinguishes the divinity of the Volsung [*Wälsung*] in his strange guest, and in his wife likewise, as he compares the two [p. 19, line 1]. And again, when SIEGMUND beholds the Sword which the God, contrary to the spirit of the Compact, has promised for the aid of his kin [p. 34, line 4], and yet again, when he grasps the handle of the same, and so

mysteriously draws it forth from the bole of the ash-tree [p. 65, line 2].

A tender Motive sinking away, and with gentle melancholy suggesting **Renunciation** [*Entsagung*] [37], is often combined with SIEGMUND'S; it expresses the first stirring of love in SIEGLINDE, as pity for the weary hero [p. 9, line 5]. Pity is as yet the most intimate bond of union between these ill-fated twins. This Motive accordingly appears for the most part in duet-form, or in single voice form only when it has special significance, as, for example, when SIEGMUND is about to take his departure, [p. 14, lines 3 seq.], when SIEGLINDE must leave him alone [p. 31, line 5], and when she comes back and finds him still alone [p. 39, line 2].



As their love awakens more and more, there is a return of that Flight-motive [14] which accompanied the Gods in their tribulation, and now also accompanies their human offspring on the dark way of their tragedy; here there is a deep touch of sentiment, for while both of the Volsungs [*Walsungen*] are compelled to flight, their love awakes from this tribulation, and in this tribulation lives their love. Accordingly therefore, the Flight [*Flucht*]-motive passes immediately into the melancholy dreamy melody of their characteristic Love-motive, which ends the phrase [38.—p. 11, line 2].







of Love. (38.)

Soon after these Motives are joined by a fourth that corresponds to SIEGLINDE'S **Motive of Pity** [*Mitleid*], and is afterward also combined with it. It always appears when SIEGMUND, whose sympathies are now enlisted, addresses SIEGLINDE [p. 15, line 4 ; p. 16, line 3 ; p. 21, line 2], and it unites ideally the other Motives together : as the symbol of the "woful" race of the Volsungs [*Walsungen*] in their **Passion and pain**, [39]. A second general Motive of the same sort signifies, on the other hand, the heroism of the race in its sorrows [40a]. These majestic ringing chords, accompanied by a certain tragic impress which give them characteristic color and form, are built up out of the simple Sword-motive [35], as the generic symbol of the divine Heroism, while it also has a certain resemblance with the Walhalla-theme. It first appears as the conclusion to SIEGMUND'S narrative of his painful though heroic adventures [p. 29, line 4], amplified by a tender transfiguration [b] of the first Volsung [*Walsung*]-motive [39]. In this place it is introduced, as also in the repetition it is concluded, by the pathetic phrase of Recognition [*Erkennungsphrase*] [c] : "Now knowest thou, since thou dost ask, why my name is not Friedmund" ["Nun weisst du, fragende Frau, warum ich Friedmund nicht heisse"], which, partaking of the character of those two motives, ends significantly with the Renunciation [9] [*Entsagung*].





In the mean time we come to another Motive [p. 17, lines 1 seq.], heroic, to be sure, but curt, harsh and even brutal: this is the Motive of **HUNDING** [41], which, corresponding to the dark and hostile character of his questionably heroic nature, is expressed in the rhythm of the Giants and especially of the Nibelungs, and recalls ALBERICH's first motive of Menace [4]. Through the employment of this we learn that the Volsung [*Walsung*] has lost mother, sister, house and home even, through HUNDING's race [p. 22, lines 3, 5]. As we go on, the rhythm of this Motive accompanies also the story of how the maid was vexed and tormented by HUNDING's kin [p. 28, lines 2 seq.], and also, lastly, the first gloomy portion of SIEGMUND's marvellous monologue [p. 34, lines 1 seq.], as the fire falls to ashes on the hearth, in the weird solitude of the night in the hostile house, closing amid the deepest darkness in a monotone dying away on the counter-*C* [p. 39, line 1]. The Sword-motive, with which SIEGLINDE had warningly left her brother [p. 32, line 3; p. 63, line 1], pervades the early part of this monologue in a melancholy form, in *c*-minor, but afterward, when the fire flares up and

the hilt of the Sword first reflects its gleam [p. 36, line 1], it assumes the brightness of *C*-major which is natural to it. The phrase of Recognition [*Erkennung*], like a whispered greeting of consolation amid the unrelieved darkness that ensues after the marvellous inward light of the second part of this monologue, brings the sister back to the lonely hero [p. 39, lines 1, 2].



The incomparable love-scene which now follows, begins with SIEGLINDE'S account of WOTAN'S Sword, and therefore the Sword and Walhalla Motives predominate in this. But now arises the new theme in the **Triumphant Shout** [*Siegesruf*] of the Volsungs [*Walsungen*] [42], which serves in part to usher in the narration and there, like the Volsung [*Walsungen*]-theme [40a], is built upon the accompanying Sword-motive [p. 40, line 2]. Afterwards the Triumphant Shout receives a dreamy supplement [p. 43, line 1], and in this full jubilant form it incites the unfortunate brother and sister to stubborn resistance of their common trouble and to violent escape from the same. The consecration to this resolution, this bond of love born of tribulation, is spoken by the Spring with his glorious famous song: "Winter storms have waned with the winsome May-time" ["Winterstürme wichen dem Wonnemond"], where he unites with heroic love to lift her, though still in sorrow, bound to heights of bliss. The Love-motive [38] weaves through the concluding part of the song [p. 49, lines 1 seq.].



With the answer: "Thou art the Spring" ["Du bist der Lenz"] [p. 53, line 1; compare p. 60, lines 2, 3], SIEGLINDE, in the Flight-motive [compare 38], gives herself for doom and death to her brother in the passion of love. On the other hand, the FREIA-motive which first appeared in the "Rhine-gold" in combination with that of Flight [*Flucht*], introduces the answer: "Oh blissfullest blessing" ["O süsseste Wonne"] from SIEGMUND, who is ravished with "Woman's beauty and worth" ["Weibes Wonne und werth"]. In the following scene, where they recognize each other as brother and sister—the Recognition-phrase [*Erkennungsphrase*], hitherto mentioned, relating only to SIEGLINDE's faith in SIEGMUND as the one appointed to rescue her—this melody, alternating with or in combination with a second: "Gladly gazes my glance" ["wonnig weidet mein Blick"] [p. 58, lines 3 seq.; p. 62, line 3; p. 68, lines 2, 4], is used like a motive for the expression of a **Presentiment** [43] [*Ahnen*] which becomes ever more conscious in proportion as their mutual attraction and absorption in one another grow more intense. Here

again the Walhalla-motive already prefigured in the second Motive of Presentiment [*Ahnung*] [p. 59, lines 2 seq. ; p. 61, lines 3 seq.], and in the Heroic theme in combination with the Sword-motive, sound in warning *piano* [p. 61, lines 2, 3 ; p. 64, line 4]. The latter leads over finally to the mighty act of winning the Sword [p. 65, lines 1-3]. The brother and sister, who now recognize one another, are verily Volsungs [*Walsungen*] and children of WOTAN ; the race which they are to save by a marriage union contracted in spite of their fraternal relationship, is divine : a divine Sword is, in spite of the divine compact, granted to them, as a protection for the deepest tribulation of their guilt.

This sin-stained love is under the weight of ALBERICH's love-curse, which, in consequence of the delusive god-given Sword created against him, will be dashed into fragments.

When SIEGMUND, with superhuman strength, sprung from the tremendous depths of his divinely kindled passion, snatches the Sword from the tree-bole, in order that armed with it, he may stand up in defiance and strive with fate and primeval law, he dooms himself to death, and thereby to the tragic necessity of renouncing love. Consequently the Renunciation-motive accompanies this acquisition of the Sword, which becomes the symbol for WOTAN's hero, and takes the place of the Gold-symbol, just as the action is ideally parallel to ALBERICH's theft at the words : " Mightiest need of holiest love " ["heiligster Minne höchste Noth"], with their deep-stirring harmonies.

But the tragic truth of these tones exists at first only for us who listen : the two persons concerned in the drama exult over the deed with the Sword-motive [p. 68, lines 1, 2], the Heroic theme [p. 68, lines 3, 4], and the Triumphant Shout [*Siegesruf*] [p. 68, line 5 ; p.

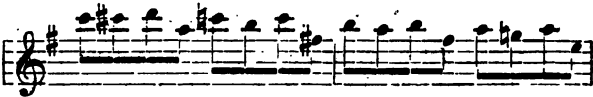
69, line 1], whereupon they also draw the Spring, the favorer of Love, into their triumphant jubilation [p. 69, lines 2, 3].

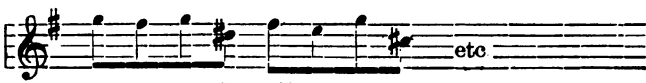
With wild passion the Love-motive repeated and worked up, immediately, as though stimulated by the Sword-motive [p. 71, line 1], and carried away by the Flight-motive [p. 71, line 3], rushes into a stormy and billowy motive [44] that has been already met with as an accompanying figure to represent the harmonious weaving of love in the life of Nature, and was therefore at that time [p. 59, line 4] introduced as a lovely lullaby. Spring and Love are actually and fully united; but now their union is subjected to the Curse of their necessitated crime, which brings the act to a close with two *fff.* chords of the Bondage-motive, crashing harshly, as though announcing annihilation.


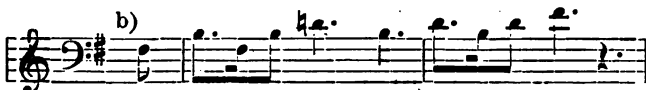
The second act, bristling with strife and struggle, opens with the Sword-motive resolved into a lively 9-8 rhythm, in which there already appears a premonition of the figure representing the Ride of the Valkyrie [*Walkürenritt*]. The Flight [*Flucht*]-motive is carried tempestuously through the Introduction, then [p. 73, line 3] it passes over into the cognate Cry of the Valkyrie [*Walkürenruf*], and these two figures, rhythmically altered and, immediately after, combined in powerful chords, accompanied in the bass by the HUNDING's rhythm and then by the genuine figure of the Ride of the Valkyrie, magnificently arising, finally making a living picture of the All-father WOTAN coming mightily to the aid of his fleeing Volsung [*Walsung*].

BRÜNNHILDE, as soon as she had heard his behest, breaks out at the very beginning of the first scene into that supercilious Cry of the Valkyrie [*Walkürenruf*] [45a] with which everywhere the genuine Valkyrie

motive [45b] that is, the figure of the Ride, enters into combination as a formal counterpart. Amid the tempestuous trills and gay chromatic runs, which so magnificently represent the elementary, stormy nature of WOTAN'S warlike daughters, she hastens away when FRICKA approaches [p. 79].

41.   
comp. 38.

 etc

45.  a)  b)

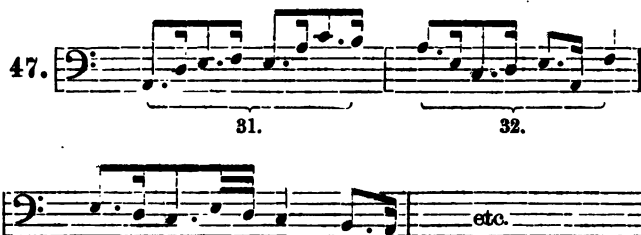
FRICKA appears as the representative of an idea—the sacredness of wedlock, and therefore without individual motive, although two powerful figures, characterizing her wrath and her jealousy, are repeatedly heard: by one of these the Volsung [*Walsung*] who is so detested by her, has been already haunted in his flight [p. 79, line 5; p. 80, line 1; compare p. 8.—p. 80, lines 1, 2]. After the return of earlier motives [41; 38, 43; 11, 8, 17, 35; compare pp. 80, 83, 89, 91], there enters into this scene [p. 91, lines 2, 3] a new motive and one most





lines 3 seq.; p. 125, line 4, etc.]. The Curse-motive #2] also here appears in grim significance: at the conclusion of the scene with FRICKA, at the beginning of the scene just mentioned, at the close of the narration in which WOTAN tells of the tribulations of the Gods. The Sword-motive, which is immediately added, shows itself as closely related to this: the Curse has communicated itself from the Gold to the Sword [p. 98, line 4; p. 100, lines 1 seq.; p. 115, line 2].

WOTAN'S narration, for the most part deprived of accompanying music, just as the God himself is deprived of all comfort, is illustrated in particular instances by motives which have special reference to the chief incidents of the action [8, 10, 45, 31, 8, 15, 17]. But afterward, when WOTAN, in despair, is obliged to confess his self-deception and the impossibility of being rescued through a "free hero" from the bonds of his fate, and his downfall prevented [p. 109, lines 4 seq.], a passionately accelerated transformation of the combined motives of the Norns and of the Twilight of the Gods [*Götterdämmerung*] [31, 32] henceforth joins itself to him, as a more subjective Motive of **Divine Tribulation** [*Götternoth*] [47]. It is repeatedly brought into close combination with the Motive of Displeasure [*Unmuth*] [46] repeating the second portion of the former [32], but only in broken form: particularly



when the original descending figure of the Motive of the Twilight of the Gods [*Götterdämmerung*] is considered, it is found that the Renunciation and the Compact are at one and the same time included in it, according to their formal fundamental idea.

The second new motive of this scene, which, after the tumultuous sextuplets of the Nibelung's work of annihilation [p. 117], forms the climax of the third part—the God's desire for the end—and which finally with great significance accompanies WOTAN's wild stalking away [p. 118, line 5 ; p. 125, lines 2 seq.] is the powerful demoniac **Blessing upon the Nibelung's Son** [48], who is destined by means of the Gold to destroy Walhalla: this theme therefore is composed of the Walhalla-theme, completely robbed of its festal glory, rendered gloomy in harmony and instrumentation, and rhythmically broken, ringing out in combination with the Rhine-gold fanfare, like a battle-cry for the Twilight of the Gods.

The whole of the next scene between the two fleeing Volsungs [*Wälsungen*] is incessantly dominated by the Flight [*Flucht*]-motive. The love-melody is included in the first part devoted to SIEGMUND's gentle consolations. After its repetition with SIEGLINDE's self-accusation, this part concludes with the Heroic theme and the Sword-motive: SIEGMUND's last consolation is his revenge on HUNDING.

The second part, introduced by the HUNDING rhythm [p. 135, line 3], is dominated by vehemently moving figures in the bass, which, as they ascend and descend, vary the Motive of the Divine Tribulation [*Götternoth*]. The descending passage of this figure, with many changes of form approaching the motive of the Compact, afterward is often employed as a **Motive of Pursuit** [*Verfolgung*] [49], [p. 135, line 4 ; p. 137, line 4 ; p. 138, lines 2 seq. ; p. 151, line 3 ; p. 161, line 2 ; p.

162, lines 2 seq.], in this act to announce the threatful approach of HUNDING.

The Love-melody carries us over into the next scene, in which the Valkyr [*Walküre*], coming as the messenger of Death, is likewise touched with pity, and is to learn by experience of the "Mightiest need of holiest love." Her appearance is characterized by a new motive, at once simple and solemn: that Questioning of Fate [*Schicksalsfrage*] [50a], frequently repeated in this scene, as likewise in many places afterward, and this Motive immediately becomes the fundamental form of the Death [*Sterbe- [Wal-] gesang*] song [50b] which SIEGMUND adopts as his particular melody. In this also sound the ascending portion of the Motive of Divine Tribulation, also the Norn-theme, while with a later development of the song [pp. 152, 153], whereby BRÜNNHILDE's spirit is brought under the spell of Love's Tribulation, the second portion is also introduced significantly [50c]. A premonition of this change is given by means of a characteristic figure of introduction which expresses the increasing desolation in the Valkyrie's heart [p. 146, lines 3 seq.], after she has vainly described to the loving Volsung [*Walsung*] the marvelous glories of Walhalla, with all the alluring splendor of the Walhalla-theme, fascinatingly combined with the FREIA and Valkyr [*Walküre*]-motives [p. 144, line 2 seq.], at the mention of the Valkyrs as the propitious ones who offer the invigorating draughts to the blessed heroes.

The catastrophe, however, for the entire drama is indicated by the Sword-motive [p. 149, lines 1, 2], which appears at the moment when SIEGMUND recognizes the deceptive quality of the gift, and therefore finds it useful only for ending the lives of the dupes, while it severs the bond connecting SIEGMUND and BRÜNNHILDE as well with WOTAN.

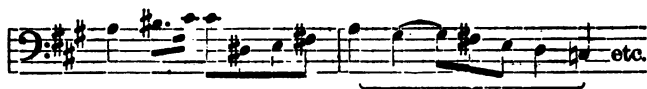
48.

5.

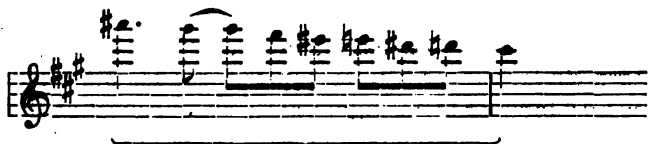
49.

50.

Motive of fate.



This meaning of the Motive is fully expressed in its repetition in the minor [p. 155, line 1], after that stirring amplification of the Death-song, which even wins BRÜNNHILDE and stirs her to make use of the Love-melody [p. 154, lines 2, 3], has found a place alternating with the Flight-motive. This repetition, however, during which SIEGMUND draws the Sword against "two lives," against SIEGLINDE and the unborn SIEGFRIED,



comp. 51 b.

b) Sgfrd. P. 36, 1, 5.



gives to the Sword-motive, by means of an heroic conclusion, a new and amplified turn, which recurs in the SIEGFRIED-motive in the next act.

The unborn child, here threatened by the Sword, is to win it back again and prove himself to be the victorious Sword-guardian for the God ; such is the double significance of this combination [51a], which in "SIEGFRIED" will appear as such a Sword-guardian Motive [51b].

After this the Death-song assumes a second altered form, marked by a strong rhythmic motion and peculiarly characterized by staccatoes and syncopations [50d].—p. 155, line 3 ; p. 158, line 2], while the overpowered Valkyr [*Walküre*] promises SIEGMUND her protection, and then stormily takes her leave of him.

Once more the Love-melody introduces the next scene : SIEGLINDE is slumbering in SIEGMUND's arms. Here BRÜNNHILDE's later Slumber-motive announces itself for the first time [p. 159, lines 3, 4]. With a tender reminiscence of the Spring-song, "The sorrowful ones are caressed by a smiling dream" ["kost der Traurigen ein lächelnder Traum"] [p. 160, line 1], and SIEGMUND's farewell kiss is significantly accompanied by the FREIA-motive, in combination with the Flight [*Flucht*]-motive, which has now become so important for the expression of the Volsung's [*Wälsungen*] Love and pain, and it is in the same form in which it first made its appearance in the "Rhine-gold," as the accompaniment to the Goddess of Love in her trial and tribulation [p. 160, lines 2, 3].

Then the sweet peace is broken by the challenge of the horn in the HUNDING rhythm [p. 160, line 4]. The music of wild strife and stress rages in swelling *crescendo* even to the end, while the Pursuit [*Verfolgungs*]-motive in various forms mingles with the HUNDING-rhythm and the Motives of Flight and the Sword : the last of which is in two voices, as representing the duel between SIEGMUND and HUNDING, and in three

voices when SIEGLINDE precipitates herself between them ; but at the end it rings out in *c*-minor [p. 165, line 5], when WOTAN, preventing the Valkyr [*Walküre*], who comes galloping up with all the tempestuousness of her motive, interposes his spear and shivers the sword of his heroic son, amid the tremendous trumpet-notes of the Compact [*Vertrags*]-motive, signifying his position as the unfree God. With repeated chords of the Bondage [*Frohn*]-motive, like triumphant shout of the Nibelung Powers [compare 24], SIEGMUND, wounded to the death, falls to the ground. His heroic theme, and the announcement of his fate [p. 166, lines 2, 3 ; p. 167, line 1], give a mournful celebration of the hero's fall. Then the Compact [*Vertrags*]-motive accompanies also HUNDING's death, when WOTAN [p. 167, line 3], after voicing his contempt, sends him to FRICKA. The Displeasure [*Unmuth*]-motive comes rumbling up, and amid a storm of wild chromatic runs the God starts off in pursuit of his disobedient daughter, with the powerful motives of Divine Tribulation and Pursuit combined.

The blessing of the Nibelung [48], however, bursts forth in tremendous tones in the last measures, as the demoniac seal upon the tragic outcome of the act.

The Valkyrs [*Walküren*] gather on the Valkyr-stone [*Walkürenstein*] in a scene which, in its marvellously simple greatness is an incomparable musical painting of these mythical beings of storm and strife [p. 169 ; p. 186]. The haughty Valkyr-theme combined with a second **Motive of the Ride**, of more naturalistic, less heroic character [52], careers in the form of a fundamental thematic figure through the tempestuous fury which expresses itself in the stormy chromatics, like the neighing of gallant steeds and the wild laughter of the maidens, while the exulting call of the Valkyrs [*Walküre*] rings out as they gallop up and offer their greetings.

When BRÜNNHILDE and SIEGLINDE appear, the Motive of the Divine Tribulation [*Götternoth*] comes in with the descending figure of the Pursuit [*Verfolgung*]-motive, takes possession of the spirited course of the scene at first, alternating with that last stormy amplification of the Death-song [50d. p. 187, lines 4 seq. ; p. 190, lines 2 seq.], and the Flight-motive, forming the second part thereto: the dismounting. The Ride-motive is combined with this as its formal counterpart [52. p. 188, lines 1, 2]. Later still the Ring and the Dragon [28] announce themselves in order to designate to SIEGLINDE her place of refuge in FAFNER's forest. Then the raging of the storm and the threatened pursuit subside, in order to give place to the sublime prophetic prediction of SIEGFRIED: this rings out with the solemn sound of horns in the Motive of SIEGFRIED the Volsung [*Walsung*], powerfully rising from minor to major [53].

In one place of the following drama ["SIEGFRIED," p. 167, line 5 ; p. 168, line 1], the relationship between the thematic figuration of the Curse-motive and of the SIEGFRIED-motive shines forth beyond all question, for it is ideally established in the presentation of SIEGFRIED as the curse-free deliverer from the Curse. Both motives may be decomposed into two parts: [1] "The ring by curse obtained" ["der Ring durch Fluch gerathen"] "SIEGFRIED, most glorious hero" ["SIEGFRIED der herrlichste Held"]; [2] "Each possessor of the Ring to the Curse" ["jeder Ringbesitzer ein dem Fluche Verfallener"] "SIEGFRIED from SIEGLINDE [in love] engendered" ["SIEGFRIED von SIEGLINDE [aus Liebe] geboren"]. Even at the first appearance of these two motives ["Rhine-gold," p. 169, lines 4, 5 ; "Valkyrs," p. 207, lines 3, 4], with the contrasted logical order of the words, the principal difference of the same



is expressed and is afterward brought out in unquestionable clearness by its varied form and harmonic coloring. Heavy and dark threatens the Curse; brilliant and swelling with victory mounts the SIEGFRIED-motive.

But we found the Curse related also to the Sword-motive, which entered into combination with the Sword-guardian [*Schwertwart*]-motive [51], with the soaring final figure of the first part of the SIEGMUND-motive [b]. And this is likewise repeated in SIEGLINDE's answer [p. 208, line 4]. Similarly, the Sword-motive is contained again in the opening phrase of the first portion of the SIEGFRIED-motive [a]. Parallel to the final figure [b] is formed that of the second part [d], and yet in a differently specialized form. Where the final note is lower than the preceding note [p. 207, line 4], then it

52.

is like the Ban-phrase [p. 227, line 5 ; p. 232, lines 5 seq.] with which WOTAN, as a punishment, promises BRÜNNHILDE to the "masterly man," who afterward proves to be SIEGFRIED, the deliverer from the ban.

If, on the contrary, the final note is higher [dd], this joyous figure signifies the fortunate dissolution of the ban, through the victory of Love ; as even now, for example, at the bestowing of the name [p. 208, lines 2, 3], and still more strikingly afterward in the form of ascending repetition, as the theme of the great prayer of the eight Valkyrs [*Walküre*] [pp. 228-231], where it points not only to the question : "Shall the maiden perish for the man ?" ["soll die Maid verblühen dem Manne ?"], but also to the hoped-for answer.

Accordingly, this figure forms also the basis of the Motive of **Love's Redemption** [90], the second that is due to this scene, becoming afterward one of the most significant of all, but first appearing only as an effective musical embellishment, at the first words of SIEGLINDE's song of love and gratitude : "O grandest wonder, stateliest maid !" ["o hehrstes Wunder, herrlichste Maid !"] [p. 208, lines 4 seq.]. This Motive does not reappear again till at the end of the "Götterdämmerung," where all at once, in virtue of the whole incomparable power of the music in expressing subjective and symbolically-prophetic ideas, it sets forth the delicate abstract words of the moral of the poem : "Blessed in pleasure and pain, Love must ever remain" ["Selig in Lust und Leid lässt die Liebe nur sein"].

In the mean time it has become known that the hero, free from the Curse though he be, must submit to an imposition, and that Love can become the redeemer only through renunciation ; and this tragic truth is even here in this joyous Motive contained as a presentiment, in so far as the form of that heroic flight [b. dd]

has evidently sprung from the Death-song, and has also its fundamental form in the significant Motive of the Questioning Fate.

In order, while we are about it, to finish our account of the SIEGFRIED-motives, I will call attention to the metamorphosis [p. 207, line 4] of the phrase in the second part of the SIEGFRIED-motive [cc]: this figure, briskly ascending instead of descending, introduced by a rhythmic variation of the vigorous Ride-motive [52], and brought to a joyous conclusion with the rising phrase, [dd], gives, in the form of the cheerful flourish of horns, the inspiring shout of the child of the Forest [54a] in "SIEGFRIED" [p. 9, lines 4 seq.], and afterward, in the "Götterdämmerung" [p. 19, lines 4 seq.], forms with full, brilliant chords, and to a rhythm moderated to an imposing slow *tempo*, SIEGFRIED's heroic theme [54b].

In the next scene the Motive of Displeasure [*Unmuth*], which holds sway in alternation with the Compact [*Vertrags*]-motive [p. 222, lines 4, 5; p. 225, line 5, etc.], contains likewise a soaring postscript [p. 219, lines 3, 4, etc.], which is afterward subjoined to the Compact [*Vertrags*]-motive itself [p. 223, lines 2, 3]. With this phrase, solemnly emphasized by the entrance of the wind-instruments, WOTAN's indignation is expressed as the annihilating sentence of punishment [33a], and from the same figure is developed in the following scene the melody of BRÜNNHILDE's humble Justification [55b, p. 246], where it is introduced in combination with the Motive of Displeasure [*Unmuth*] [p. 237], and afterward finds a splendid development in her song: "Who has inspired this Love within my heart" ["der diese Liebe mir in 's Herz gehaucht"]. This melody affectingly reveals the heartfelt love toward the Volsungs [*Wälsungen*] which, transferred from

WOTAN to BRÜNNHILDE, has compelled the Valkyr [*Walküre*] to break her promise to the God ; this break being symbolically expressed in that end-tone which suddenly takes an upward movement in contradistinction to the descent in the Compact [*Vertrags*]-motive, and gives a characteristic distinction to the phrase of the Sentence of Punishment [*Strafgebot*]. SIEGMUND'S

a)

54. 

b)

55. 

b)



Death-song, which is fraught with so much significance for BRÜNNHILDE, also forms the melody for WOTAN'S Decree [pp. 224, 225], though it is in combination with the Renunciation [*Entsagungs*]-motive, which terminates in the Compact [*Vertrags*]-motive. [E.g., "Heroes for thee to choose none have I more" ["nicht weis' ich dir mehr Helden zur Wal"] = 50b ; "Violated is our bond" ["gebrochen ist unser Bund"] = 9, "Rejected

from the Eternal race" ["ausgestossen aus der Ewigen Stamm"]=11]. The same melody lightly detaches itself from the Valkyr [*Walküren*]-music which again accompanies the Flight of the eight sisters, and, thus leading into the sentence of Punishment [*Strafgebot*], introduces the last great scene between the indignant God and his daughter, who beseeches him, in accordance with his justice, to mitigate her sentence.

Thereupon her Song of Justification, before it reaches that marvellous ending just mentioned [55b], moves in the form of SIEGMUND's melody with its first amplification: "I hearkened the hero's holiest need" ["ich vernahm des Helden heilige Noth"] [50c., pp. 243, seq.]. And as under the Symbol of the Ring SIEGMUND and BRÜNNHILDE's tragic bond of Love is plighted, which she here acknowledges and which compels her to suffer punishment and renunciation, so for this reason she sings the closing words: "Victory or death to share with SIEGMUND, this alone could I choose as my lot" ["Sieg oder Tod mit SIEGMUND zu theilen, dies nur erkannt ich zu kiesen als Loos"] [p. 245], in the Ban-phrase, with the Ring and Renunciation-motives.

WOTAN also must have his share in the Renunciation in order to "end his eternal sorrow amid the wreck of his own world;" and the gloomy form of the Curse [*Fluch*]-motive joins itself to the Renunciation-melody of those words [p. 248, line 3]. BRÜNNHILDE, with the Norn-motive reminding him of her divine mother, vainly implores consideration for her dignity as a Valkyr [*Walküre*] [p. 250, lines 5 seq.]; vainly with the Heroic theme, with the SIEGFRIED and Sword-guardian motives does she beg for "the consecrated Hero" as her spouse [p. 252, lines 3, 4; p. 254, line 3]. With a brief figure, solemn and decided, keeping a due mean between the

Questioning Fate [*Schicksalsfrage*] and Sentence of Punishment [*Strafgebot*], WOTAN denies her request: he may only punish, and permit fate to have its perfect work.

Amid the sequence of chromatic chords heavily and gloomily descending from the Twilight [*Dämmer*]-motive, winds a gently rocking figure significantly simplified from the Tarn-cap magic [*Tarnhelmzauber*], and like a magical Slumber-song [p. 255, line 4; p. 256, line 2]. Immediately afterward, when BRÜNNHILDE makes her last despairing demand for the protection of the fire, both divisions of which are brought to a hopeful conclusion with the SIEGFRIED-motive, on the words that refer to SIEGFRIED begins, though at first in minor, the play of the **Slumber-motive** [56], that lovely, soothing cradling lullaby music.

At the close of the second division: "At thy command let a fire break forth" ["auf dein Gebot entbrenne ein Feuer"], LOGE's element already begins to flame out with bright cheerfulness [21]; the Motive of the Fire-music given out by flutes and oboes, cuts into the chromatic flickering of the violins with weird effect, and, through the whole rings with trumpet-blasts the heroic Valkyr [*Walküren*] theme, which finally [p. 259, line 5], after a tremendous climax, overwhelms the Slumber-motive [*D-major*] in *fff.*, like a sacred demand that the honor of the Valkyrs [*Walküren*] be protected.



The sublime courage shown by the beloved daughter subdues the indignant father's wrath, and profoundly stirred with feelings of forgiveness and pity, he now sings his splendid Parting-song in incomparably touching

melodies. In the accompaniment of the first part play reminiscences of the Slumber-motive, the Valkyr-shout and the Death-song, marvellously interweaving and alternating; then rushes LOGE into the midst with the flames of the Waberlohe and finds his limit of power in the SIEGFRIED-motive: "The bride shall be wooed but by one, who is freer than I, the God". ["denn Einer nur freie die Braut, der freier als ich, der Gott!"] [p. 262, lines 5 seq.] The last embrace is accompanied by the Justification-song in the form of an interlude, swelling to marvellous power, and this, in turn, ends in the Slumber-motive [p. 264, lines 2 seq.], which, now accelerated, weaves about the second part like a tender whisper.

The memorable leading melodic figure of this at the words: "The last time let me enjoy now the everlasting Farewell kiss" ["zum letzten Mal' letz es mich heut mit des Lebewohles letzem Kuss"] [57], forms also the similarly embellished postlude [p. 266, lines 3 seq.], after WOTAN amid the solemn tones of the Renunciation-motive has imprinted the sleep-producing farewell kiss upon BRÜNNHILDE's brow, the Twilight [*Dämmer*]-motive with encircling harp-tones has woven a veil of chromatic harmonies over the slumbering Valkyr [*Walküre*], and the rocking Slumber-song has gently died away. Then with the Motive of Questioning Fate [*Schicksalsfrage*] the God turns away [p. 267, lines 2, 3], and the Compact [*Vertrags*]-motive powerfully summons the roving LOGE to the rock [p. 267, line 4; p. 268, lines 1, 2].

Forth from the mysterious, everywhere palpitating chromatics of the conjured spirit of fire, rushes with a raging roar of runs through three octaves the first flame flaring up [p. 269, line 1], and forth from a long wildly exulting thrill, the whole, sparkling, leaping, beaming,

gleaming, glittering, flickering, flaming, fairy-dance of the Flaming fire [*Waberlohe*], with its phantom Fire-charm theme, breaks out into ever richer and mightier strains, above which soon stretches like a rainbow of peace the tender figure of the Slumber-motive [p. 270, lines 5 seq.], while at WOTAN'S final command: "Who fears the point of my spear shall ne'er stride through the fire" ["wer meines Speeres Spitze fürchtet, durchschreite das Feuer nie!"] No. 57, p. 56, rises the



SIEGFRIED-motive majestically from the depths, borne aloft by trumpets, trombones and tubas. Once more sighs the **Parting-song** [57] [p. 273, lines 1, 2]; then the flames clash together and die away *pianissimo* alike for eye and ear.

### THIRD EVENING.

#### SIEGFRIED.

THE Prelude to "SIEGFRIED" brings us again gloomy Nibelung strains. MIME alone in the solitary forest-smithy ponders over the possibility of gaining the Ring by means of SIEGFRIED and the Sword, which he must forge for him, and yet is unable to forge. Accordingly, first only the Motive of Meditation [*Sinnen*] [25] re-



sounds through the long-continued barren roll of the drum on the contra-*F*.

Then out of the depths arises the object of contemplation in the Motive of the Rising Treasure [26]. Soon the vivacious Forge [*Schmiede*]-motive, which henceforth is closely associated with MIMÉ's person [22] begins to assume a more and more assiduous movement. Only by means of his labor at the forge can MIMÉ succeed in attaining the object of his meditation. Now while the Treasure is again beginning to stir in the depths below [p. 3, line 4], the Bondage [*Frohn*]-motive, like the cracking of a whip, and from above appearing in duplicated form, drives him to his task. But this very bond-service is to lead him to mastery, and therefore at the climax of the prelude [p. 4, line 1] the Bondage [*Frohn*]-motive becomes a victoriously ringing Despotism outcry [*Herrschruf*] in *fortissimo* [24]. To this is immediately added a brilliantly glittering picture of the trophy, produced by means of the Ring-motive, repeated with constantly increasing fire.

Meantime, the Motive of the Dragon, which is watching over the Treasure, has already begun to wind through the bass [28], and above the threateningly prolonged rumble of the last note rises in clear *C*-major the Motive of the Sword, whereby MIMÉ's thought and action are thwarted [p. 4, line 5]. The Forge-motive, as he wields his hammer under the strokes of bondage, leads him into his song wherein his anxious pondering and dissatisfaction break forth and find verbal expression with the various Motives of the Prelude, except that here, at the haughty climax of the third verse [p. 8, line 2], the Despotism Cry [*Herrschruf*] is replaced by the equivocal Triumph-motive closing with LOGÉ's sarcastic mockery [27].

Now comes the Forest Youth SIEGFRIED with his

cheery Cry [*Walcknabenruf*] [54a], lightly laughing into the gloomy circle of the Nibelunga. With lively impatience, strikingly expressed by the jerky appendix to that Cry [cf. Ride-motive, 52] he demands his Sword, and tests it with the first portion of the SIEGFRIED-motive [53a, b.—p. 13, lines 3, 4]. His wrath against the incapable smith instantly breaks out in a vehement storm expressed by a new musical figure [p. 14, line 1], which throughout the whole scene indicates his nature as contrasted with the obstinate dilatory nature of MIME, who on his side is generally accompanied by an amplification of the Forge-motive in 4-4 measure, suspiciously rocking and knocking, and timidly tripping and groping about [p. 16, lines 2 seq.].

This new Motive of SIEGFRIED's is however really only an individual extension of that weaving of Love in the life of nature, which in the "Walküre" inflamed the passion of love in his parents [44]. Now it is incorporated in himself and characterises his spirit, which is so intimately related to nature, and which, while everywhere exulting in the mere act of living, exhibits, above all, scorn and disgust against MIME's weakness and untruth. Consequently, this Motive of the **Joy of Living** [58a] actually passes over into the earlier form at SIEGFRIED's transcendental experiences of the forest [p. 20, line 2 ; p. 22, line 3]. As a lovely whispering figure of accompaniment it moreover plays around the sweet Love-melody [58b], which the youth has caught from Nature herself, and whose conclusion, naturally assuming the form of a duet, with a gracefully billowy descending figure, represents the harmonic life of Nature [p. 25, lines 2, 3]. This bewitching picture of closely woven harmonies, simplifies itself into a succession of bright major chords, when SIEGFRIED, in the clear mirror of the brook recognizes his own face, which

is described in the combined Motives of SIEGFRIED and of the Volsungs [*Walsungen*] [40] [p. 28, line 1].

Having seen this picture of himself, he wishes now to know who his father and mother were, in order to complete his ideas of his own personality. In a deeply touching musical scene, the tragic counterpart of that nature-scene where he obtained his experiences of the forest, MIME relates the story of SIEGFRIED's birth and SIEGLINDE's death, and the description, tenderly accompanied by the splendid Volsung [*Walsung*]-motives of the first act of the "Walküre" [39, 37, 38, 14], leads again to the SIEGFRIED-motive, which struggles up pathetically from the Volsung's [*Walsungs*]-motive [39], as it sighs and dies away [p. 31, line 5; p. 32, line 1].

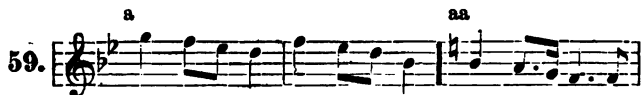
Eager as MIME is to tell SIEGFRIED how carefully he had trained him, his song [*Erziehungslied*], accompanied by the agitated Forge [*Schmiede*]-motive [p. 32, line 4.-p. 33, line 2], is constantly interrupted by SIEGFRIED, with that passionately intense Volsung [*Walsungen*]-motive which henceforth accompanies his thought of the mother who died in giving him birth [39]; he demands to first to know the reason of his ap-





pellation "SIEGFRIED;" and here both question and answer are attended by the SIEGFRIED-motive [p. 33, lines 1, 2]; then he asks for the fragments of his father's Sword, which MIME produces with the Motive of Meditation [*Sinnen*] and the Sword [p. 36, lines 1'-3], and which SIEGFRIED receives with the Sword [*Schwerdt-wart*]-guardian motive mounting in clear joyful chords [p. 36, line 5].

The Joy of Living [*Lebenslust*]-motive, with tempestuous animation, and soon in cheerful combination with the Sword-motive, accompanies his demand upon MIME to weld the Sword anew from the broken fragments [pp. 37, 38]; and with the gay strains of his charming Wanderer's Song [*Wanderlied*], which breathes all the freshness of the forest, he hastens from the cavern, joyful with hope and full of yearning for freedom. The middle part of this song again takes up the Joy of Living Motive. A little figure from the melody of the song [p. 39, line 2] recurs in Motive-form in the "GÖTTERDÄMMERUNG;" it expresses SIEGFRIED's fresh enterprising nature: his Inclination for Travel [59a].



Wandering song.

In the "Götter-



dämmerung.

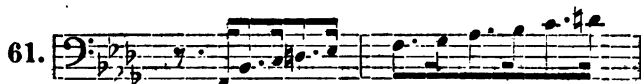
comp. 70.

For MIME, who remains with his bootless thoughts, the melody of the Wanderer's Song passes over immediately into the Ring-motive [p. 40, line 4]; his contemplation, forge-work and drudgery, disturbed by the Dragon's idea [p. 41, lines 1, 2]: "How shall I take the hero to FAFNER's lair?" ["wie fuhr' ich den Huien zu FAFNER's Nest?"] end in loud *fortissimo* in the descending melody of the Renunciation: "The Nibelung's stain, pain and sweat suffice not for me to forge the Sword" ["des Niblungen Neid, Noth und Schweiss nietet mir Nöthung nicht!"], which through the whole scene has clung with mysterious faithfulness to him, the powerless one [Compare p. 8, line 2; p. 17, line 4; p. 19, line 5; p. 30, line 2; p. 36, line 4; p. 41, line 5].

At his last words comes the beginning of WOTAN's Wanderer-motive [60a], which is introduced solemnly and gravely in full chords, and has for its continuation WOTAN's Wander-melody [60b], which moves on in noble simplicity and in measured march. With this musical characteristic WOTAN is opposed, throughout the whole of the second scene, to MIME, whose restless perplexity is expressed in abrupt quivering figures. The contest between God and Nibelung required a thoroughly symmetrical construction of the scene. It begins with the mighty imperative Compact [*Vertrags*]-motive, with which WOTAN calmly takes his place by the hearth of the smith, and which the latter himself with affected menace repeats against his unwelcome guest when he says: "Thy head I wage 'gainst the hearth" ["dein Haupt pfänd' ich für den Herd"].

The three questions which he now puts to WOTAN are all accompanied by the Motives of his special art and wisdom: that of the Forge and of Meditation [p. 47, lines 2, 3; p. 48, lines 4, 5; p. 50, lines 3, 4], and

WOTAN's responses end in the Compact [*Vertrags*]-motive, which first appears in combination with the Forge [*Schmiede*]-motive, then in double form, and finally in solitary majesty; this pointing to the gradual emancipation of the God through his answering the questions [p. 48, line 4; p. 50, line 2; p. 53, line 2]. Meantime



by the three answers are described: Nibelheim, with the Motives of the Forge, Ring, and Treasure, the Despotism Call [*Herrscherruf*], and the proudly ringing triumph of the Nibelungs; Riesenheim, with its motive-like melody [15], and the rhythm of the Giants, the Ring- and Dragon-motive, designating FAFNER; Walhalla, with the glorious Walhalla-march, the Norn-theme, which plays with light mystery around the

"world ash-tree," [*Weltesche*], and with the strangely ambiguous Motive of the **Power of the Gods** [61]. This Motive corresponds in form to that of the Divine Tribulation [*Götternoth*], in exactly the same way as the Compact [*Vertrags*]-motive corresponds to that of Renunciation. It consists of clear-cut ascending and descending passages, which appear as the fundamental forms to the Motives of the Norns and of the Compact. WOTAN is master by virtue of compacts, to which, however, he is at the same time the slave: since the divine power has such a twofold nature, it has therefore become the cause of his own undoing; it is his terrible fate, that he is doomed to destruction by the tragedy of his own power. Now that WOTAN has answered the three questions, MIME must also satisfy him thrice, and so to the Forge-motive of the latter is added a new and ridiculously sneaking, crouching and craftily gliding figure; let us briefly call it the **Sneak** [*Kriech*]-motive [62].—pp. 55 seq., a combination which aids him to find sufficiently crafty answers.

As WOTAN's question regarding the Volsungs [*Wälsungen*] is accompanied by their Heroic Theme ending with the farewell to BRÜNNHILDE [57], to whom his love for the race has been transferred [p. 56, lines 2, 3], so in the same way MIME's answer here rings out clear and jovial and ends with the SIEGFRIED-motive [p. 57, line 2].



The same one together with the Sword-motive helps answer the second question, that in regard to the Sword [p. 59, line 3; p. 60, lines 1, 2], and in the third ques-

tion, that is, the question regarding the one who is to forge the Sword, suggests the answer which is not comprehended even by MIME [p. 61, line 2]. The Joy of Living [*Lebenslust*]-motive of his dangerous ward breaks wildly in upon the unwitting gnome, and drives him to despair in the Renunciation [*Versagungs*]-motive [p. 62, line 3]. The compact [*Vertrags*]-motive again brings to a conclusion the wager which has now been won by WOTAN [p. 63, line 1], and with SIEGFRIED's two motives, that of the Sword-guardian [51.-p. 63, line 4], and that of the Volsung [53.-p. 64, lines 2, 3], WOTAN, while he designates the "fearless hero" as the forger of the Sword, and moreover also as the one who shall receive the forfeit of MIME's head, now at his disposal, leaves the trembling Nibelung wholly broken down with fear, LOGE's magic mockery, which begins with grim chromatic spirlings and soon flames up magnificently into the full pyrotechnics of the Waberlohe; for LOGE is the true God of fire, and therefore holds sway also in MIME's feverishly heated blood and in the fearful paroxysms of his fantastic fever. The fundamental basis to the whole variegated action is formed by the heavy, grumbling, threatening Dragon-motive [p. 65-69].

All this mad frenzy is over when at length SIEGFRIED returns to the cavern, singing his merry Wanderer's song [p. 69, lines 3 seq.]. MIME would now also gladly inspire the gallant youth with the "fear" that he had so thoroughly imbibed by means of his LOGE chromatics and the Waberlohe charm [p. 76, lines 5 seq.]. But immediately for him the chromatic distortion whereby MIME would plastically exemplify fear [p. 79, lines 1 seq.], changes into BRÜNNHILDE's Slumber-motive with its clear and fascinating swing [56.-p. 80, lines 4 seq.; p. 83, lines 4 seq.]. Dread of any sort he is destined to



learn from the sleeping maiden, not from the Dragon ;  
over whose dead body his heroic way leads to her !



He now forges for himself the Sword needed for his emprise : with the Sword-guardian [*Schwertwart*]-motive [p. 87, line 1], he betakes himself to the ingenious work, the musical life of which fills the conclusion of the act with such delightfully vivacious movement. The climaxes of this great scene are built up on SIEGFRIED's two songs at the melting and hammering of the steel. In the vigorous prelude to this, representing the filing of the fragments into powder, that jerking appendix to the Forest Youth's call [52] leaps about in unrestrained liveliness [p. 87, lines 2 seq.]. The same, alternating with the Compact [*Vertrags*]-passage, then gives to the energetically joyous Melting-song its musical foundation [p. 91, line 1 ; p. 94, lines 3, etc.], and this contains the **Nothung-phrase** [63], which occurs shortly before, when MIME mentions the name of the Sword, and it constantly recurs as we go on ; it is compounded of the Nothung-call in the octave, and from SIEGMUND's melody : "As dowry brings he this Sword" ["als Brautgabe bringt er dies Schwert"], from the first act of the "WALKÜRE" [p. 66, line 5 ; p. 68, lines 3, 4].

Between the first song and the second, MIME weaves the harmonious veil of the Twilight [*Dämmer*]-motive [19b], around his secret plan of poisoning the conqueror of FAFNER [p. 99, lines 3 seq.].

After this a new motive is established, composed of

two parts, the first of which in defiantly clear and solid form represents [a] SIEGFRIED's prospering work, the stiffening and cooling of the steel [p. 102, line 2], and, on the other hand, in saddened, contracted form [b], MIME's prospering work in the brewing of the poisonous potion [p. 103, line 4] ; while the second part [c], gayly springing up, admirably expresses the Nibelung's mischievous pleasure in conquest [p. 103, line 3] ; so that the whole may be designated as a Motive of **Lust of Conquest** [64].

After the second song, accompanied by SIEGFRIED's short sharp hammer-strokes, has introduced in the most effective manner a powerfully ascending transformation of the Joy of Living [*Lebenslust*]-motive, the crafty, lusty gnome assumes for his own especial and peculiar service the Lust of Conquest figure, with this significant transformation, which, however, he accommodates to his own nature by triplets [p. 112, line 1]. But just as he is carried away into the very heights of exultation by considering that his victory is already won, SIEGFRIED's Nothung-call [p. 114, lines 1, 2 ; p. 116, lines 2, 3], rings out with mighty force, and arises toward the end above all his vain triumphings, in jubilant chords, as a shout of victory for the now completed weapon and its rejoicing master in stormy ascending repetition : this is the Sword-guardian [*Schwertwart*]-motive [p. 118, lines 2 seq.].

The Prelude of the second act again brings us into the deep, dreary darkness of the Forest ; but instead of the anxious Nibelung, it is the dragon FAFNER that moves in it with the heavy, serpentine windings of its characteristic Motive [28], though from now on it takes a new and individual motion. This **Fafner's Motive** [65], with which the Prelude begins, is built up out of the Giant-rhythm, followed, not by the connecting domi-

nant [compare 15], but by the demontac dissonance of the tritone [*g-flat-c*], as at FASOLT's death in the "RHINE-GOLD."

With his curse [p. 120, line 4 ; p. 121, line 4] ALBERICH slinks around, in order to spy out the fate of the Ring, the Motive of which throws a magically shimmering reflection on his sinister face, as well as upon the form of the Dragon [p. 119, line 5 ; p. 121, line 6].

64. a)

Example 64a shows a musical passage in D major (two sharps). The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A tritone dissonance is indicated by a bracket between a G-flat and a C in the bass staff.

b)

Example b continues the musical theme in D major. It features a similar harmonic structure with a tritone dissonance between G-flat and C in the bass staff.

bb) c)

Examples bb) and c) show further variations of the musical theme. Example bb) includes a tritone dissonance, and example c) continues the melodic and harmonic development in D major.



65. His watch-song, accompanied by the restless syncopations of the Annihilation-work [30], is interrupted by the Ride-motive and the instantly appearing Motive of Divine Tribulation and Pursuit, which in stormy succession announce WOTAN's approach. In whatever way the wandering God may appear, it is shown here, as also at his disappearance again, by the ringing song of his farewell from BRÜNNHILDE [57.—p. 124, line 4; p. 139, line 3].

The intervening scene is again characteristically enlivened by the contrast between WOTAN's sublimely dignified calm, and the Nibelung's wild passionateness, flaming up even to demoniac, destructive rage against the Divine. The God is accordingly accompanied by the stately Wanderer's March [p. 124, line 4; p. 125, line 2; p. 128, lines 4 seq.], and introduced by the Walhalla-theme [p. 124, line 5]; he has also the Compact [*Vertrags*]-motive in his power, in order that he may still lord it splendidly over ALBERICH [p. 128, lines 4, 5].

The latter, indeed, after he has spent his spite against the lurking Wanderer in that stormy figure wherewith in the "RHINE-GOLD," after being robbed, he fled into

the cavern [p. 125, lines 1 seq.], himself with devilish impudence makes use of his opponent's motives, and mockingly hurls into his face his own Divine Displeasure [*Unmuth*] [p. 127, line 1; p. 131, line 5], the vain magnificence of Walhalla [p. 127, line 3; p. 130, line 4], both motives of the Compact [p. 127, lines 3-5], and finally also the symbol of his last hope, the Sword [p. 131, line 3]. Twice in this the Compact [*Vertrags*]-motive undergoes a significant transformation; in the first instance, with its abrupt, upward jerking tone it resembles the Sentence [*Strafgebot*], which had its root in the Displeasure [*Unmuths*]-motive, and in the GÖRTERDÄMMERUNG becomes the Motive of **Insane Revenge** [66] for BRÜNNHILDE, who is to suffer her own punishment under this illusion [p. 125, line 2; p. 126, line 1].

The second transformation resembles the Pursuit [*Verfolgungs*]-motive [49]; and this obstinately repeated descending scale, which seems to tread all things under foot with annihilating power, subsequently comes to signify the final work of the Twilight of the Gods, the downfall of the Universe itself [p. 128, line 2]. At this climax of his mockery, ALBERICH seals with the shrill derisive laughter of the LOGE-motive, which in the old combination with his Triumph-motive [27] he throws aloft at his second and still more powerful apostrophe, like an oriflamme over the crushed and broken Walhalla-theme [p. 130, line 5].

WOTAN, however, here, as well as after the brief interlude, when the Dragon, though invisible, makes its presence known in marvellously bestial fashion by the interval of the tritone, serenely calls his attention to the individuality of the victorious young hero now near at hand, while to the Inclination for Travel [*Fahrtenlust*]-motive of the same he adds an heroic and proud con-

cluding figure [59b.-p. 133, lines 1, 2 ; p. 138, lines 3, 4].

The second time, the Norns utter their cry in this Motive, and for WOTAN's farewell the Sword-guardian fanfare follows him as he leaves the scene. The Nibelung also disappears with the once more repeated Curse, which has been already more than once used threateningly during this scene [p. 124, line 2 ; p. 129, line 2 ; p. 139,



S. 131, 1. 2.  
Der Stra - ße Sinn!

lines 5 seq.] ; the FAFNER-motive, dying away, is alone left ; in the winding dragging of the Dragon departs the darkness : it becomes day as SIEGFRIED and MIME make their entrance.

MIME, in his description of the Dragon, makes use of all chromatic horrors, including the distorted Slumber-motive [p. 141, line 3 ; p. 146, line 3], though the latter immediately takes on a lighter and more cheerful tone ; SIEGFRIED, in his reply, employs the heroic Volsung-theme [p. 144, lines 3, 4], and his Joy of Living [*Lebenslust*]-motive, full of energy and gayety [p. 145, lines 3 seq. ; p. 149, line 3].

As he goes to one side, MIME again attempts the mistily weaving harmonies of his Brewing-motive [64b -p. 147, lines 5 seq.], in the hope of hiding the poi-

sonous potion that is to throw its deadly entanglement around the steadfast young hero's soul: it ends, however, in the irresolute wavering 4-4 Forge-motive, which, as he passes off the stage, goes over into the gently-rocking figure of the Rustling Forest [*Waldweben*], tenderly prolonged and following that dark gloom like a friendly calm. This, with a few interruptions, continues from now on throughout the act, swelling up into a lovely billowing sea of tones supplied by the various instruments weaving into ever richer and richer harmonies, in which the solitary SIEGFRIED sees ever new pictures arising, new voices revealing, more and more comprehensibly, the mysteries of Nature.

The fading remembrance of the hateful MIMÉ [p. 151, lines 4 seq.] is followed by the deeply moving vision of the beloved mother, in the Motive of the woful race of the Volsungs [*Walsungen*] [39], and the thought of her awakes in the son the ardent feeling of a love as yet unexperienced, and only hinted at by Nature through vague yearnings [p. 152, lines 3 seq.]. He is thus led by this sweet love-melody of Nature [58b] into the fascinating wave-movement, which, as it were embroidered with the silver thread of the FREIA-motive, also accompanied LOGÉ's captivating narration of "Woman's loveliness and worth" ["Weibes Wonne und Werth"] [p. 153, line 5; p. 154, lines 2 seq.].

Now he listens to Nature with still better effect: he comprehends the languages of the birds, and especially pays heed to the four whispered figures of the one that afterward, speaking to him with the same notes, will give him such wise advice [67.—p. 155, line 3.—p. 156, line 1]. It is not to be denied that there is a certain ideal similarity with the song of the "Wild water-birds," the Rhine-maidens [see 67c, and 2], who at the end vainly warn him to do the finishing act toward carrying out

the advice of the bird. This is reinforced also by the Slumber and Valkyr [*Walküren*]-motives, as well as the picture of what awaits the youth if he follows the bird's advice. His attempts to imitate her song on a pipe have a melancholy sound ; then he winds his own horn for the bird, playing a merry stave, combining in it the Call of the Valkyrs [*Walkürenruf*] and the SIEGFRIED-motive, and bringing the whole to a powerful conclusion with the Motive of the Sword-guardian [*Schwertwart*] [p. 161, lines 3 seq.].

But already the Motive of the Dragon [*Wurmmotiv*] begins to stir in the depths. After a short dialogue dominated by the FAFNER-motive, SIEGFRIED, with the Sword-guardian fanfare [*Schwertwartfanfare*], springs forward against FAFNER, and the same also accompanies the wild duel in which the Dragon below coils itself around and about with a restless throbbing of hammer-strokes in triplets, while the Child of the Forest leaps lustily about over and above it ; and it brings it to a conclusion as he thrusts the Sword into the Dragon's heart [p. 165, line 1 ; p. 166, line 6]. With the same fanfare he draws his weapon from the dead body, after FAFNER's dying speech, which is begun and closed by the Curse and the SIEGFRIED-motives, combined significantly [p. 167, lines 5 seq. ; p. 169, lines 5 seq.] and throbbing with the syncopations of the work of annihilation [p. 170, line 5]. Now the murmuring of the Forest [*Waldweben*] is renewed, and the voice of the bird, calling the attention of the listening hero to the Ring and Tarn-cap, comes with clear meaning to his ear in the actual words of the song [67c+d.-p. 172], and







after this the undulation of the tones sinks *pianissimo* into the depths of the cavern.

A short, binotonous figure leaping hither and thither in syncopated rhythm, often, as in the Niebelheim scene, showing itself as the Bond [*Frohn*]-motive; gives to the following incomparably drastic quarrel between ALBERICH and MIME its specific character of superlatively restless vivacity. The wild excitement wherewith the brothers in their altercation hurl at each other their motives of the Tarn-cap [p. 175, line 4], of Meditation [*Sinnen*] [p. 176, lines 1-3], and of the Forge [*Schmiedens*] [p. 177, line 1], finally brings about an impatiently agitated transformation of the Threat [*Droh*]-motive [4.-p. 177, lines 5 seq.], with its leaping triplets, and this for MIME works up into a wrathfully trembling figure, with a coda which was derived from SIEGFRIED's wrathful Joy of Living [*Lebenslust*] [p. 178, lines 4 seq.]. Even this is lost, together with its own melodic form, and only one last fierce tone is thrown aloft after ALBERICH declares wildly in the Despotie Call [*Herrschruf*]: "Nothing shalt thou take from me" ["nicht einen Nagel sollst du mir nehmen"].

The bickering brothers are alarmed by the Ring-motive, denoting the appearance of SIEGFRIED [p. 180, lines 1 seq.] returning with the Ring and the Tarn-cap, and the return of the Gold from the power of the Giants into

the sunlight is greeted in tender *pianissimo* by the lovely song of the Rhine-maidens [*Rheintöchter* [6] in juxtaposition with the Rhine-gold fanfare. Above the murmuring of the forest, which is now heard again, rings out the voice of the bird [67c+d], warning against MIME, who comes sneaking up; and again in SIEGFRIED's dreaming soul, through contrast with this presentation, arises the thought of his beloved mother, whose Volsung [*Wälsungen*]-motive [39], brightly amplified by means of an earlier melody of the son yearning for love, flows with sweet melancholy and longing through the gently swaying, billowing sea of tone [p. 183, line 1.—p. 184, line 2]. With a figure often repeated in the subsequent scene, and which excellently expresses his obeisances, MIME approaches, and immediately the little bird pipes her warning [67c]. This is twice repeated after MIME's chattering confession that he was plotting after SIEGFRIED's spoil, and at this brightly resounds the Motive of **Booty** [*Beute*] [68a.—p. 186, line 3], which recalls the Lust of Conquest [*Siegeslust*] [64bb+c]. This Motive recurs in the "Götterdämmerung" in reference to the race of the Gibichungs, who through HAGEN are closely allied with the Nibelungs, and are the representatives of terrestrial, despotic might, obtained through force and conquest. There, however, in reference to the tragic significance of this race upon the drama, it develops into the Norn-motive with an ostentatious closing figure, especially for GUNTHER's ancestral pride,—a figure which ALBERICH had already used in the "Rhine-gold" [p. 136, line 2], in his derision of the divine power of the Gods.

The bird again gives her warning, when MIME, with his old song [*Erziehungslied*] [p. 188], with the dusky harmonies of the Brewing [*Koch*]-motive, and the fawn-ing Sneak [*Kriech*]-motive [p. 191], or even with the

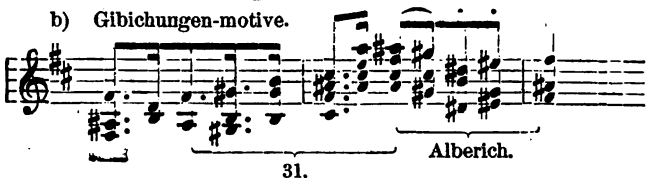
friendly tune of the Life of Nature [*Naturleben*] 58b.-p. 192], tries to force his poison upon the conqueror, with impudent importunity.

His death is accompanied by the Sword-guardian [*Schwertwart*]-fanfare and with ALBERICH's scornful laughter in the Forge [*Schmiede*]-motive. The Curse, however, remains operative upon its latest victims, while SIEGFRIED with the combined Motives of the Child of the Forest [*Waldknaben*], the Forge [*Schmiede*], and FAFNER, rolls the corpses into the cavern [p. 194, lines 2 seq.]. Out of the peaceful murmuring Forest [*Waldweben*] in which those Nature-melodies are repeated for his benefit [p. 197, lines 4 seq.; p. 199, lines 5 seq.], he is driven by the new song of the Bird [p. 200, line 4; 67

a)



b) Glibichungen-motive.



a)





c + b + a ; p. 202, line 4 ; p. 204, line 3 ; 67a + b + c], which allures him to the rock where BRUNNHILDE is lying [*Brännhildenstein*], while his Love-yearning grows into a perfect passion of excitement. Accompanied by abrupt syncopations leaping up and stormily descending, it is an amplification of the figure of the Weaving of Love [*Lebesweben*] in the life of Nature [44], assimilating that wild figure of accompaniment to ALBERICH's despairing disappearance, and his boiling wrath to a Motive of **Love's Delight** [*Liebeslust*] [69a], which, until SIEGFRIED's triumphant departure, fills the remainder of the act with overwhelming life [p. 199, lines 2 seq. ; p. 201, lines 3 seq. ; p. 203, lines 1 seq. ; p. 205, lines 3 seq. ; p. 206, lines 5 seq.]. Meantime the Flaming Fire [*Waberlöhe*] [21] has also flared up enticingly [p. 203, line 2], but the finale is formed by a lively but delicate fluttering motion of the Bird [67d], which lightly darts up and back and forth as she flies on before SIEGFRIED toward the rock.

Amid the wild tempest of the Motives of the Ride [*Reit-*] and of Divine Tribulation [*Götternoth-*], which, with the interposing Compact [*Vertrags-*] Motive pass over into the Motives of the Norns and the Twilight of the Gods [*Götterdämmerung*], accompanied by the Wanderer's March growing louder and louder, as he comes through the clouds, WOTAN reaches the Walkürenstein. There with a strong majestic Alarum song [*Wecklied*], which, like the following sections, is [p. 212, line 3 ; p. 217, line 1] accompanied by the Norn-motive, he summons ERDA from the abyss, in order for the last

time to ask her advice : she arises, amid light, whirring, mysterious sounds of the Twilight [*Dämmer*]-motive, and with the same she afterward also disappears [p. 213, line 4 ; p. 216, line 3 ; p. 220, line 5 ; p. 228, line 3].

A pregnant figure, which begins the Alarum song with the words : " Wala, awake ! " and shows a rhythmic transformation of the Flight [*Flucht*]-motive, permeates the entire scene as the symbol of the necessity that stimulates to the utmost endeavor [p. 211, line 4 ; p. 213, line 1 ; p. 216, line 1 ; p. 217, line 4, etc.]. The Motive also of Questioning Fate [*Schicksalsfrage*] is frequently heard with its solemn warning [p. 211, lines 1, 2 ; p. 213, line 5 ; p. 218, line 5, etc.]. The Ring and Renunciation-motives significantly announce themselves at ERDA'S recognition of her diminishing knowledge [p. 218, lines 1, 2] ; her advice to ask the question of the Valkyr [*Walküre*], her child, is accompanied by the Walhalla-theme [p. 218, lines 2, 3]. With the melodies of her song of Justification, mingled with the Valkyr [*Walküren*]-motive [p. 219, line 5], and the Bannphrase [p. 220, line 2], and concluded by the Farewell song, WOTAN informs her of BRÜNNHILDE'S fate. But all apprehension arising from the prophesied Twilight of the Gods [*Götterdämmerung*] [p. 222, line 3 ; p. 223, line 5] and from the curse-laden Ring [p. 225, line 5] he banishes, declaring that the primeval prophetess has no further wisdom to pronounce, and that it is his will to leave the sovereignty of the world to the young couple, SIEGFRIED and BRÜNNHILDE, with the hope that the restoration of the Ring may yet be his salvation. This surrender is expressed symbolically in the combination of the Walhalla-theme with the Sword-guardian [*Schwertwart*]-motive [p. 225, lines 2, 3], while the proudly and powerfully ascending heroic motive of the **World's heritage** [*Welterbschaft*] [70] assures the God that his

wishes so eagerly desired shall be fulfilled. This superb Motive, prefigured in the final figure of the Inclination for Travel [*Fahrtenlust*]-motive [59b], dominates in threefold repetition the brilliant and grandiose finale of the unspeakably sublime first scene [p. 224, line 5 ; p. 226, line 4 ; p. 227, line 4].



The following scene begins, with immense life and jollity, the only one between WOTAN and SIEGFRIED, full as it is of mystery. The Bird, cheerfully chirping [67d], leads him on, and the separate divisions of his simple-hearted account of his life hitherto, with the characteristic earlier motives [65, 64b, 51, 52, 22], are always followed by the inwardly delighted father's outburst of applause instantaneously suppressed. This is expressed in a characteristic Motive of **Paternal Joy** [*Vaterfreude*] [71], each time amplified or transformed, in which the rhythm of the Divine Tribulation [*Götter-noth*] and Might, in its equivocal movement, is recognizable [p. 232, line 3 ; p. 233, line 2 ; p. 234, lines 1, 3 ; p. 235, line 4 ; p. 237, line 2 ; p. 238, line 3].

But what avails all precaution ? When SIEGFRIED, but merely with ridicule and threatening, repeats the Walhalla-theme [p. 237, lines 1, 4 ; p. 238, lines 1, 2]

which is held up solemnly as a foil to his impatience, WOTAN's Motive of Displeasure [*Unmuths*] comes into greater and greater prominence during the second half of this scene [p. 239, lines 1 seq. ; p. 241, lines 1 seq. ; p. 244, lines 4 seq.], and when WOTAN, moreover, most threateningly in the mean time, conjures up the terrors of the Flaming Fire [*Waberlohe*] [p. 242, lines 3 seq.], but in vain, SIEGFRIED's undaunted retort is accompanied by his own proud Motive [33a, b.—p.244, line 1], and as he recognizes the slayer of his father, he rushes upon him with the superbly rising bass-tones of the Volsung [*Walsungen*]-motive [39] and the Sword-guardian [*Schwertwart*]-fanfare, and shatters WOTAN's spear with the descending Compact [*Vertrags*]-motive, interrupted by jerky pauses ; whereupon the God disappears [p. 246] amid the misty *pianissimo* harmonies of the Twilight of the Gods [*Götterdämmerung*] weirdly shrouding him [32].

Now the young hero exulting, dashes into the bright and brighter blazing glow of the flame, while through the rich musical weaving of it at first the merry horn fanfare of his Child of the Forest Call [*Waldknabenruf*] still rings [p. 248, lines 3 seq.], while with broad and brilliant effects the Rhine-gold chords sweep over [p. 249, lines 3 seq.]. Then everything is wrapped about with the wildest storm of fire, until SIEGFRIED has penetrated almost to the innermost circle, whereupon again the Slumber-motive appeasingly makes its appearance, to receive him with friendly allurements. The SIEGFRIED-motive announces his arrival [p. 252, line 2] ; amid the tenderly vanishing sounds of the Rhine-gold, the restless life gradually gives place to "the solitude blissful on sun-bathed heights" ["*der seligen Oede auf sonniger Höh'*"]. The last rosy mists mount and fly away in light melodious swarms, built up out of the FREIA-motive, wherein

also the Slumber-motive, gently descending, is intermingled [p. 253]; the Lord of the Ring stands in astonishment in the mysterious, silent circle of sleeping Love, and, with wonderful pathos rings out his first timidly questioning utterance in the solemn melody of the Questioning Fate [*Schicksalsfrage*] [p. 254, line 1].

The third scene may be subdivided into four sections, the first of which extends until the Valkyr [*Walküre*] awakes. First of all enters the Motive of Captivating Love [*Liebesfesselung*] [12] assuming its ancient right of expressing the charm that seizes the hero's soul. It further glides into a dreamy figure, as he gently undoes the helmet of the sleeping maiden, whom he perceives amid the notes of the Farewell-song, and at once it rushes with wild passion into the Motive of Love's delight [*Liebeslust*] when, with the Sword-fanfare leading through a tenderly retarding figure to the Renunciation [*Entsagungs*]-motive, he has carefully removed the armor, and cries: "That is no man!" ["das ist kein Mann!"] [p. 254, line 2; p. 255, lines 3 seq.; p. 256, line 5].

Strange timidity seizes him at the sight of the woman; he thinks of his mother as the only woman that he has ever known, and for the vivacious expression of this embarrassment of love that comes over him, now serves a rhythmically varied combination of SIEGLINDE'S Vol-sung [*Walsungen*]-motive, with the Motive of Love's Delight, now sinking timidly to *piano*, and then again swelling with deep emotion to *forte*. [69b.—p. 257, lines 4 seq.].







“Oh, mother, thy mettlesome child : in slumber lieth a maid” [“O Mutter, dein muthiges Kind : im Schlafe liegt eine Frau”], the Slumber-motive in the tenderest manner sweeps all his wild disturbance away—“She hath thus taught him to fear” [“die hat ihn das Fürchten gelehrt”]—a gentle intimation of the “timidity” now realized peculiarly by the unskilled scholar of Love sweeps lightly up in the FREIA-motive [p. 259, lines 3, 4].

The same motive leads also with powerfully ascending notes to the prodigious Call of Awakening “Awaken, holy woman, awake!” [“erwache, heiliges Weib!”] [50a.—p. 261, line 2]; then when SIEGFRIED bends down to give the awakening kiss, it introduces in *fortissimo* the quickly vanishing and dying Renunciation [*Entsagungs*]-motive, and finally struggles in *ppp.* out of the darkness of the depths to a long, lingering, light flight to the utmost heights, where now, with a powerful *crescendo*, the prolonged tones end in the brilliant chords of the World-greeting [*Weltbegrüssung*] [72] of the awakened BRÜNNHILDE [p. 262, lines 3, 4 seq.].

Therewith begins the second division, BRÜNNHILDE’s unspeakable bliss. The magnificent chords first sink away in gentle harp-tones, but afterward continue in a brilliant *crescendo*, which allows the weaving of a graceful figure [72c] the premonition of which appeared in the combination of figures during the undoing of the coat

of mail. Yet once again this proudly exulting finale fits itself to the weaving to and fro of the SIEGFRIED-motive: "Who is the hero who awaked me?" ["wer ist der Held, der mich erweckt?"] "SIEGFRIED am I, who awakened thee?" ["SIEGFRIED bin ich, der dich erweckt!"].

Then the two break out into the triumphant duet, the soaring melody of which, like the splendid flower of the above final figure: "O hail to the mother who gave thee birth!" ["O Heil der Mutter, die dich gebar!"], becomes the characteristic motive of **Love's Greeting** [*Liebesgruss*] [73], and with tender ardor accompanies BRÜNNHILDE's subsequent profound and supersensuous declaration of Love [pp. 268-270].



With mighty accents of joy, however, the duet is followed by the transporting, passionate Motive of **Love's Rapture** [*Liebesentzückung*] [74] powerfully penetrated by the SIEGFRIED-motive, which now also, as with gentler heart-beats, succeeds the Greeting [*Gruss*]-motive [p. 267, line 3; p. 268, line 2; p. 269, line 2]. Pity for SIEGFRIED's criminal parents brought about the Valkyr's [*Walküre*] superhumanly holy and pure Love for SIEGFRIED, and therefore her affecting melody ends with the resumption of the Death-song [50b, c] and her Justification-melody [55b], wherein her bond

of love with the unfortunate Volsung race is expressed so movingly [p. 270, lines 4 seq. ; p. 279, line 3].

Although at first, and amid the shimmering magic of the softest harp-tones, this lofty and marvellous tale echoes in SIEGFRIED'S strangely untutored soul [p. 272, lines 1 seq.], still, however, the excited figure of Love's Embarrassment again quickly swells up to *fortissimo*, as the ardent youth implores her in the Renunciation [*Entsagungs*]-motive: "Restore me my courage again!" ["birg meinen Muth mir nicht mehr!"], and then dies away again [p. 273, lines 2 seq. ; p. 274, line 2].

Thus the third division is introduced: it is the struggle of Love. With gentle reluctance, with averted eyes, BRÜNNHILDE, while the Valkyr [*Walküren*]-motive briskly rises aloft [p. 274, lines 3, 4], catching sight of her steed amid the forest of firs, muses with melancholy emotion on her erstwhile divinity, which is now to end in the glow of human love. SIEGFRIED'S tempestuous wooing, with the excited Motives of Rapture [*Entzückung*] [p. 275, lines 1 seq.], Love's Delight [*Liebeslust*], and the flickering harmonies of the Flaming Fire [*Waberlohe*] which now "burn in his heart" [p. 277, lines 4 seq.], interrupts her sadly faltering speculations, which likewise end with the Renunciation [*Entsagungs*]-motive. After the wildest access of the Love's Embarrassment [*Liebesverwirrung*] [p. 278, lines 2, 3] the Walhalla-theme has once again been brought against him in earnest and solemn tones: "A holy virgin from Walhall" ["Heilig schied ich aus Walhall"], his impassioned love itself adopts mysteriously the World-heritage [*Welterbschaft*]-motive, and permits it in a tender, coaxing style to change from the symbol of the highest heroism into the lovely expression of sensitive desire and love: "Still do I see the slumbering maid; awaken, be thou my wife!" ["noch bist du mir die

träumende Maid ; erwache, sei mir ein Weib !”] [p. 280, lines 1, 4].

Above this world-despising affinity again arises threatening the dusky form of the Curse [p. 281, line 3] ; the music becomes strangely gloomy and confused ; with wild coruscations sounds one of the effective figures from the scene when FRICKA brought death to SIEGMUND’s love, at the despairing words : “Terror treadeth anear and reareth on high !” [“Schrecken schreitet und bäumt sich empor !”] ; and with the Justification [*Rechtfertigungs*]-melody swelling to *fortissimo* out of the divine Sentence [*Strafgebote*], BRÜNNHILDE’s sacred dismay, with the cry : “Oh, my shame !” [“meiner *Smack* !”], gives place to SIEGFRIED’s inspiring cry of consolation : “Bright and clear shineth the day !” [“Sonnenhell leuchtet der Tag !”] [p. 282, lines 1, 3–5 ; p. 283, lines 1–3].

The fourth division, Love’s triumph, begins with the gently moving melody, as if derived from the Love’s Redemption [*Liebeserlösung*]-motive ; “Ever was I, ever am I” [“ewig war ich, ewig bin ich”], at first for a short time in the most pellucid purity and calmness, and breathing a marvellous peace. For the last time BRÜNNHILDE strives to rescue SIEGFRIED’s love in the transcendental spheres of eternal salvation ; and thus from this sacred **Melody of Peace** [*Friedensmelodie*] [75] she immediately allows the superb vision of SIEGFRIED, the **World-Saviour** [*Weltenhort*] [76], to arise with at once fiery and tender strains [p. 284, line 2].

As the two melodies combine together, the accompaniment of the first developing at the same time into the Slumber-motive [p. 284, line 5 ; p. 285, lines 4 seq.], there comes an interruption in the form of a destructive wave of the sensuous Love’s Delight [*Liebeslust*]-motive

[p. 285, line 2], which, together with the figure of Love's Embarrassment [*Liebesverwirrung*], passionately transformed into a vehemently rising and falling undulation, accompanies SIEGFRIED's answer, as it increases to the utmost degree of effect and power [p. 286, line 3 ; p. 287, line 1].



BRÜNNHILDE vainly conjures up once again the tender figure of Love's Greeting [*Liebesgruss*] against her passion, which, growing ever fiercer and fiercer, interposes its rushing billows [p. 289 ; p. 290], until the loving woman, also with a cry of the profoundest emotion: "Am I now thine?" ["ob jetzt ich dein?"], cast in the affecting tones of the Fate's Questioning [*Schicksalsfrage*], is borne away by the boiling billows into the rushing tempest of her elementary Valkyr [*Walküren*]-nature [p. 292, lines 4 seq.]. But now *fearless* before the demoniac outbreak of feeling on the part of "the passionate woman" ["des wild wüthendes Weibes"], SIEGFRIED, at these words, takes up his own mighty motive from her lips, and establishes it as his irresistible

cry of victory in the midst of the tempestuous tumult of the Valkyr's Ride [*Walkärenritt*]: "How the blood within me is kindled—my dauntless courage, return to me!" ["Wie des Blutes Ströme sich zünden—kehrt zurück mein kühner Muth!"] [p. 293, line 1; p. 294, line 2]. Loudly carols the Bird in her delight [67d—a]; loudly exults BRÜNNHILDE with the Valkyr-call [*Walkärenruf*] [p. 294, line 5], and the wild chromatic swoop of the Valkyr's laughter runs into the exulting Motive of Ecstasy [*Entzückungsmotiv*]: "Laughing e'er must I love thee—laughing go to my doom!" ["lachend muss ich dich lieben—lachend zu Grunde geh'n"].

And now the tremendously powerful duet of the two lovers united in passion's rapture is carried on by the melody of **Love's resolve** [*Liebesentschluss*] [77] marching along with gallant stride, and taking up the Love's Greeting and World's Inheritance to the significant final words in the Motive of Ecstasy [*Entzückungs*]: "Luminous love and laughing death" ["leuchtende Liebe, lachender Tod!"].



BRÜNNHILDE casts herself into SIEGFRIED's arms; the World Inheritance-theme [p. 299, line 1] then leads *fortissimo* once more to the overwhelmingly stupendous, jubilantly victorious finale, with the same Motive of Ecstasy [*Entzückungs*] in company with the SIEGFRIED-motive proudly arising from the depths, in order finally, with this, to give vent to their jubilant delight in the last prolonged, exulting trills.

## FOURTH EVENING.

## GÖTTERDÄMMERUNG.

WITH the "Götterdämmerung" there begins for the drama a wholly new day, dusky with the twilight of doom.

Hitherto we have found ourselves amid superhuman ideal beings; deep below us lay forgotten the lower everyday world. Even SIEGFRIED, as the type of pure humanity, was such a figure, and transcendently ideal was also the goal of his drama—the soul-dissolving Love-bond.

Now, however, we step with him down into the world of a reality deprived of its Gods. In its presence there is no longer any room for the sacred illusion of such a bond which in one moment of bliss wins eternity. Human nature yearns for change; it cannot forever confine itself to the ideal. SIEGFRIED tears himself away from BRÜNNHILDE, and goes forth into the world "to new action" ["zu neuen Thaten"].

Thus for the first time is genuine human nature revealed in him, since in order to attain the real he forsakes the ideal, which has been for him hitherto the only guiding motive and loving power fain to enlighten his spirit. Indefensible, therefore, stands now this thoroughly artless man, without the compensating protection and the guiding guard of *morals* amid a world where otherwise it is impossible to live.

There he must be lured to guilt and death by the very things which ever remain his own, his everywhere faithfully preserved individual character, which, with fearless, joyous energy, is ready to blaze up at a moment's notice into every kind of heroic endeavor. This daz-

zling might of the "Lust of Change" [*"Lust des Wechsels"*] stands *symbolically* for the "Drink of Forgetfulness," while its natural and *dramatic* significance is that it is at the same time the masterpiece of the Nibelung Intrigue, which has now become ripe to destroy SIEGFRIED in any way in the alien world of hatred. The intrigue which has been so long forming against the Gods and their heroes at last approaches the great catastrophe. The nature of the Drink, of the *Change*, and of the *Illusion*, is the very nature of the world itself, and consequently also of this final drama. It gives the music of it a new character, very rich in color and form, but at the same time gloomy and disturbing, owing to the demoniac power mysteriously controlling.

In the dusk of the "Götterdämmerung" stands HAGEN, the typical master in deceit, at a time when all things are in process of change, and he casts his dusky shadow over this whole world of shattered splendor and deceptive appearance, through which henceforth SIEGFRIED and BRÜNNHILDE, Gods become human and filled with illusions, must take their course to the end.

This new day is announced by those majestic chords of the "World-greeting" [*"Weltbegrüßung"*], but this, instead of being completed by delicate harp-tones, immediately changes into the gloomy harmonies of the Norns, who are to fill the whole of the first scene with their spinning. The two groups of three songs each, greater than the preceding, which the spinning Fates sing in turn, twice close these three parts of theirs with the Death-song [*Sterbegesang*] [50b], to the refrain: "Knowst thou how 't will be?" [*"Weisst du, wie das wird?"*] [p. 7, line 1; p. 8, line 4; p. 12, line 3; p. 14, line 3]; the third time it is with the simple fundamental form of the same, the Questioning Fate [*Schicksalsfrage*] [p. 11, line 1; p. 16, line 1]. In the third song



of the first group the powerful ascending figure of the Power of the Gods designates the preparation for the burning of the world [p. 9, lines 2 seq.].

The third division of the scene, working up wildly from troublous and swiftly alternating melodies, is dominated by the restless Motive of the Ring, the Curse of which brings to naught even the might of the Norns. The rope breaks with tremendous musical effect. They sink out of sight with this *Curse*, and the harmonies of the Twilight die away *pianissimo* in the depths, with a last echo of the Questioning Fate [*Schicksalsfrage*]. Thus passes away the marvellous, mysterious life and strife of this indescribably magnificent scene.

An orchestral *intermezzo* describes the growth of Twilight into day. The two Motives which particularly attach themselves in the following scenes to SIEGFRIED and BRÜNNHILDE already make their appearance here: SIEGFRIED's *Heroic theme*, from the Child of the Forest call [*Waldknabenruf*] [54b], and BRÜNNHILDE's new Motive [78], transformed with tender sensitiveness from the transcendently holy figure of the Love's Greeting [*Liebesgruss*]. The Child of the Forest, with his tempestuous wooing, has become the knightly hero, and a sincere womanliness breathes from the nature of the once impassible Goddess. The transformed, humanized character of their Love is, accordingly, expressed in the third leading Motive of this scene [p. 21, lines 3 seq. p. 23, lines 1 seq.; p. 33, lines 1 seq.; p. 34, lines 1 seq.]. This Motive of *Heroic Love* [*Heldenliebe*] [79] is a transformation of the Motive of Love's Embarrassment [*Liebesverwirrung*] [69b], brilliant in its harmony and clarified in form. Finally, now, as the accompaniment to the superb inspired duet of the parting pair, enters once more the Motive of the Inclination for Travel [*Fahrtenlust*] [p. 33, line 4; p. 34, line 2; p. 35, line 3, etc.], amid the

joyous notes of which SIEGFRIED takes his departure, accompanied by BRÜNNHILDE's greeting in her own Motive, dying away from *fortissimo*.

The lengthy orchestral piece which follows takes us with SIEGFRIED up the Rhine to the court of the Gibichungs. The winding of the Forest Lad's horn mingles enchantingly with the dancing-play of LOGE's Motive [p. 41, lines 6 seq.]. Thus it goes through the Flame [*Lohé*] and farther on to the Rhine, whose ripples now amid the broad swinging series of chords, representing the primitive element, restlessly billow by [p. 43]. Presently also ring out the Nixie songs about the Rhine-gold, which we heard long ago, together with the Ring and the Renunciation-motives [p. 46]; finally echoes the Rhine-gold fanfare, announcing the Lord of the Ring.

The despotic shout of the Nibelung replies: everything is in readiness for his reception.

The shadow of HAGEN, ALBERICH's crafty and ambitious son, falls heavily upon the action with the preliminary conjunction of a majestic new Motive, wherewith immediately the first act at the court of the Gibichungs begins.

Considering this phrase, which often appears by itself like a swift death-stroke [+], I might as well call it, first as last, simply, **Hagen's Motive** [80]. It next appears in combination with the brilliant, knightly Gibichung-motive [68b], arising powerfully to express calm enjoyment in undisputed possession [81a.—p. 47, lines 1 seq.]. In the course of the dialogue it unites with the caressing figure of the *Love-snare* [*Liebesschlinge*] [81b.—p. 56, line 3], already laid for SIEGFRIED by HAGEN. The Nibelung does not come forth without his magic art; the Tarn-cap Magic [*Tarnhelmzauber*] [p. 72, line 3], assumes for him a new form wherein is to be recognized the phrase

78. 

79. 

80. 

a) 

b) 

c) 

d) 

e) 

of the Nibelung blessing, which now, as the Motive of the Magic Deception [*Zaubertrug*] ]81.—p. 55, line 4]

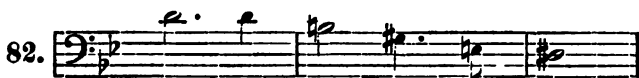
also serves to signify the Draught of Forgetfulness mixed for SIEGFRIED. SIEGFRIED's greeting, dauntlessly delivered in the SIEGFRIED-motive, is answered by GUNTHER with a further amplification of the HAGEN-motive, his *Friendship theme* [*Freundschaftsthema*] [80c.—p. 69, line 3]. It is a deeply portentous moment when SIEGFRIED, with the Motives of Love's greeting [*Liebesgruss*] and the World-heritage [*Welterbschaft*], and still with his heart filled with remembrances of BRÜNNHILDE, thoughtfully drains the fatal drinking-horn; and now a long trill, amid the harmonies of the Magic Deception [*Zaubertrug*], leads over into GUTRUNE's *Greeting and Love-motive*, which, in beautifully clear and elegant figures, display a fundamental likeness with those belonging to HAGEN [80d, e] [p. 73, lines 3, 4; p. 75, lines 1 seq.].

Swift to the end rushes LOGE's Motive, adorned with a cheerful concluding figure, which is taken by the alert hero as the expression of his own deceptive love for adventure [p. 80, line 1]. The musical climax of the scene is formed by the duet of the Oath of Blood-brotherhood, the principal figure of which [p. 81, line 3; p. 83, line 3] sounds through it. The tragic significance of the league is, however, announced by the Curse [*Fluch*]-motive, which introduces and concludes the oath [p. 81, line 3; p. 84, line 3]. Contained in the duet we find, beside the inclination for Travel [*Fahrtenlust*] [p. 83, line 2], a powerful descending figure [p. 83, line 4], which already in the "Walküre" designated HUNDING's cool sense of justice against the guest who has transgressed against him [*Walküre*] [p. 18, line 1; p. 167, line 2], and is from this time forth taken by HAGEN as a Motive of Expiation [*Sühnerecht*] [82]. Gayly, amid the jubilation of the LOGE-motive, the procession troops down to the ship, and "HAGEN's watch" begins,

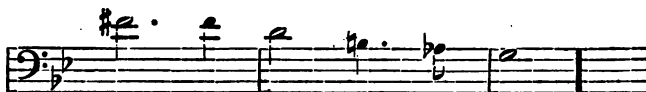
throbbing with the syncopations of Annihilation, and splendidly accompanied by ALBERICH's Despotie Call [*Herrscherruf*] [p. 91, line 2 ; p. 92, line 2 ; p. 93, line 5] as the climax of this grandiose triumphal song of Hell, the demoniac Nibelung blessing proudly mounts aloft [p. 93, lines 3, 4].

In the journey back to BRÜNNHILDE, which is delineated by means of orchestral effects, the echoes of the Watch are succeeded by the BRÜNNHILDE-motive, through which first and last the Ring winds its way [p. 94, line 1 ; p. 95, lines 6 seq.]. From a long trill, SIEGFRIED's vision of the World's treasure is evolved in an indescribably tender and beautiful manner ; BRÜNNHILDE is deeply absorbed in loving consideration of the Ring. She is interrupted by a tempest approaching and swelling, and the sounds of the Valkyrs [*Walküren*] ; WALTRAUTE, her sister, comes hastening up with an eagerly-stirring energetic figure from the Death-song [p. 100, line 3]. Both portions of her great song are introduced by WOTAN's Motive of Displeasure [*Unmuth*] [46, p. 107, line 4 ; p. 112, line 3]. The first contains a magnificent description of the last assemblage of the Gods. Amid the Walhalla chords yet once again mounts the haughty march of the Might of the Gods, only to end in the quick repetition of the descent, representing the world's destruction [cf. 49.—p. 110]. It grows silent and melancholy : " Holda's apples " [" Holda's Aepfel "] [18.—p. 111, line 2] are vainly brought to WOTAN's no-





Bricht ein Bru - der den Bund,



trägt den Treu - en der Freund.

tice; sadly sounds the Walhalla-theme; the Rhine-gold [?] breathes gently through his spirit eager for renunciation [p. 112, line 2]. The second part contains a statement of what WALTRAUTE has gathered from WOTAN'S sighs: the Parting Song, the Ring, the Curse [p. 113]. The Dejection-motive quickly assumes the ascending tone of the *Insane Revenge* [*Rachewahn*], and this form from this time forth clings mysteriously to BRÜNNHILDE [p. 115, lines 5 seq.; cf. p. 131, lines 1, 2]. Terribly rings her answer in decision: "*My Love I will leave nevermore!*" ["*die Liebe liesse ich nie!*"], which is sung to the Renunciation-melody of the Love-curse [p. 120, lines 2, 3]. As WALTRAUTE takes her departure, the tempestuous rush of the Valkyr [*Walküre*]-movement passes over into the crackling of the Flaming Fire [*Waberlohe*]; a horn close at hand utters the SIEGFRIED-motive; SIEGFRIED springs forth from the flame in the form of GUNTHER, with the Tarn-cap-motivé, which instantly passes over into the form of the Magic Deception [*Zaubertrug*], together with the Gibichung-motive, as an heroic addition [p. 128, lines 2, 3]. This new combination, which after this is repeated a number of times, comprehends the whole of the tragedy of this last scene, which has such a tremendously powerful effect upon us. It is like a storm in which the heavy sultriness, so oppressive at the beginning, culminates in the raging of

the elements ; in this storm, which represents the struggle for the Ring, the Ring-motive, the Motives respectively of the Curse, the Valkyrs, the Bondage, and the Death-Stroke of the HAGEN-motive, are mingled in the wildest tumult. BRÜNNHILDE's power is broken ; the theme of the World's Saviour [*Weltenhorte*] and the BRÜNNHILDE-motive die away like a sigh of melancholy in the twilight effect of the Magic Deceit ; with pulsating syncopations of annihilation she staggers into the room. There is a descent of tremendous octave-passages as SIEGFRIED draws the sword that had erstwhile so discreetly severed the coat of mail, and plights his troth in the sternly solemn tones from the Bond of Brotherhood. We are now thrilled by all the grim depths of the tragedy as in the brief postlude the triplets portentously sounding on one note, wherein the harmonies of the Magic Deceit proceed, until, after BRÜNNHILDE's outcry, repeated again and again in loud *fortissimo*, they end with the world-annihilating power of the Curse *fff.*, in the ascending Tarn-cap-motive.

Weird, grewsome night broods duskily in gloomily, tremulous syncopations over the whole first scene of the second act, in which ALBERICH, like a spectre, incites the half-awake HAGEN to quick action. The Ring-motive has here naturally great prominence [e.g., p. 140, line 3 ; p. 143, line 3 ; p. 145, line 4 ; p. 147, line 1]. The direct advice to commit murder and robbery takes, however, a new motive, which, distorted under the influence of the LOGE chromatic takes its rise from the closing figure of the Gibichung-motive, which was originally characteristic of ALBERICH, and is nevertheless related ideally to the Motive of the Insane Revenge [*Rachewahn*]. Cutting this way and that, as it were, like a saw of terrible sharpness, comes this tremendously expressive Motive of the Murder [*Mordwerk*] [83.—p.

144, lines 4, etc.]. ALBERICH's importunity ends with the Nibelung's blessing [p. 148, line 2]; as the Gnome disappears, his curse rings out, and the Despot's Cry [*Herrscherruf*], which has been heard many times already, dies away as a Bondage [*Frohn*]-motive, with his last: "Be true" ["sei treu!"]. (3)

We now come to the second sunrise. The figure that ascends with a *crescendo* has a certain general resemblance to that of the first; yet it is marked by a rather more gallantly heroic character, and is soon forced into the bonds of the diabolical succession of tritones peculiar to the Motive of Hagen's Merriment [*Hagensche Lustigkeit*] [84.—p. 149, line 4, measures 5, 7], which afterward comes into its full value, though now it quickly passes over into the figure of the Tarn-cap-magic [*Tarnhelmzauber*].

At this moment SIEGFRIED returns, with the Call of the Forest-youth. His lively story of his adventure is accompanied throughout by LOGE's Motive, with that bright appendix, but is in places significantly brought under the spell of the Tarn-cap harmony, which very frequently makes its appearance [e. g., p. 165, lines 2 seq.] Moreover, his Love's Delight [*Liebeslust*]-motive [69a] has been transformed into a gayly rising and falling figure of accompaniment [p. 154, lines 1 seq.]. The Wedding Call [*Hochzeitruf*] [85], which is derived







from GUTRUNE's Greeting [80d], with the tender strains of which she comes upon the scene to welcome SIEGFRIED in a thoroughly beautiful melody, combines with the same melody at the end : " Let her joyfully receive us" ["lasset sie uns froh empfangen"] [p. 152, line 4 ; p. 159, line 2].

In contrast with SIEGFRIED's harmless gayety in this scene, which is peculiarly opposed to the gloomy background of the first, comes HAGEN's hellish humor in the following scene, which contains his wonderful dialogues with his vassals about the need at hand, which is the merry wedding, and accordingly again leads over into the powerful tragedy of the closing scene. HAGEN's boisterous invitation, given out for the most part in monotone, but sometimes in two tones of the Bondage [*Frohn*]-motive, is constantly accompanied by thumping sextuplets in the *C*-tone of his Bull's horn call, while in the bass the figure of his merriment strikes in with strong effect. At the words : " Need—need there is" ["Noth—Noth ist da !"], this tumultuous tempest flows with terribly demoniac force into the wild descent of the *Götterdämmerung* [p. 162, line 5]. It is also taken up by the vassals in the responsive question : " What need is there ?" ["welche Noth ist da ?"] [Cf. Motive 49]. Moreover, their fierce interchange of question and answer is accompanied, and their eager readiness for battle, is characterized, by a stirring, mighty figure, similar to the accompaniment to SIEGFRIED's Hammer-song, and this has, in addition, the tumultuous beating rhythm of the Giants and Nibelungs [p. 164, line 1 ; p. 165, line 2, etc.].

All this vivacity is met by HAGEN with the greatest calmness, but this simply serves the more to stimulate it, and finally compels it to break out into hearty laughter. The Vassals' mighty closing song: "Good fortune faileth ne'er the Rhine" ["gross Glück und Heil lacht nun dem Rhein"], carries HAGEN's merriment to still greater lengths and accompanies the Wedding Call. This disturbance and excitement now calm down; a new movement full of life and pomp begins: the march to meet GUNTHER and BRÜNNHILDE, built up with great effect, but simply from the Gibichung-motive [p. 186.—p. 189].

But now all joy is at an end. BRÜNNHILDE's first glance at SIEGFRIED is the signal for the Insane Revenge [*Rachewahn*]-motive [p. 191, line 2], which henceforth obtains the supremacy. She perceives the Ring on SIEGFRIED's hand, and swiftly upon the Motive thereof with its *fortissimo* crashing down, follows the Curse, which opens the great scene [p. 193, lines 2, 3]. She can scarcely master her excitement, and her hasty and anxious inquiries, palpitating with the syncopations of annihilation, take place under the influence of the Nibelung deceit, which she suspects but cannot yet penetrate; that is, the Despotic Call, the Magic Deceit and the Tarn-cap motives [*Herrscherruf-Zaubertrug* and *Tarnhelm*, p. 194; p. 195, line 2.—p. 196, line 1]. SIEGFRIED answers innocently enough, while the vehement Ring-motive passes over for him into the gentle songs of the Rhine-maidens [p. 197, lines 3 seq.]. HAGEN's death-blow [indication of the Motive, p. 198, line 1] causes BRÜNNHILDE to break out into the wildest storm of agitation, rushing along Valkyr-like, and thundering aloft to heaven. Then forth from this is evolved her mighty prayer in the prolonged Walhalla theme: "Holy Gods, heavenly advisers!" ["Heilige Götter, himmlische Räter!"]. And now she proceeds in an in-

comparably touching manner, with a wonderful union of her Justification-melody and the Flight [*Flucht*]-motive: "Show me such sorrows as none ever knew" ["lehrt ihr mich Leiden, wie Keiner sie litt"], etc. Her passion and grief, all aflame, here mounts to a colossal height, from which through the Renunciation [*Versagungs*]-motive: "He forced delight and love from me" ["er zwang mir Lust und Liebe ab"], it descends at last, embellished with trills and fioriture expressive of deep grief and mixed with irony [p. 204, line 3; cf. p. 220, lines 5, 6; p. 230, line 1; p. 235, line 2].

Melancholy irony sounds also in the repetition of the Motive of Heroic Love [*Heldenliebe*], wherewith BRÜNNHILDE, after SIEGFRIED'S attempt to justify himself, replies to him after a most effective application of the Insane Revenge [*Rachewahn*]-motive in the words: "Thou crafty hero, see how thou liest" ["du listiger Held, sieh, wie du lügst"] [p. 206, lines 2 seq.]. With the Motive of the Right of Expiation [*Sühnenrecht*], announced sharply by the trumpets, renewed agitation is superinduced, and this is shared by the women and the vassals; and thus the scene attains its second climax: where SIEGFRIED and BRÜNNHILDE take their fearful oaths on the spear-head, and the Motive of the Insane Revenge makes itself so tremendously felt. In this climax the new



**Oath** [*Schwur*]-motive, which reminds one of the Curse, falls on the words: "Glittering spear, hallowed weapon!" ["helle Wehr, heilige Waffe!"] [86.—p. 210, line 3; p. 211, lines 4 seq.], and is followed by the Motive of the Murder [*Mordwerkes*] on the keenly cutting

words: "Where keenness might cut me"—"Thy keen edge I bless" ["wo Scharfes mich schneidet"—"deine Scharfe segne ich"], etc. The storm at BRÜNNHILDE'S oath rages in passionate fierceness until it culminates in the tremendous outbreak of the vassals: "Help, Thor, O rage with thy tempest to silence the fearful disgrace!" ["hilf, Donner, tose dein Wetter zu schweigen die wüthende Schmach!"].

The Motive of Heroic Love [*Heldenliebe*] [p. 215, lines 1 seq.] still continues in its tempestuous raging, but SIEGFRIED, after trying to calm GUNTHER with the LOGE figure under the Tarn-cap magic [*Tarnhelm-Banne*], and then his own heart with the Love-motive, concerning the abortive adventure [p. 216, line 4.—p. 217, line 4], brings the excited populace back to his own exulting cheerfulness, and this is expressed with overweening exultation in the merry Wedding Call. His joyous departure with GUTRUNE and the throng is accompanied by that vivaciously repeated Love's Delight [*Liebeslust*]-figure; and the Wedding Call rings out after him, but dies away in the Curse [p. 220, line 5] and Renunciation, with which the second division of the scene begins.

The Questioning Fate [*Schicksalsfrage*] gives solemn warning of the now rapidly approaching end [p. 221, lines 5 seq.], while BRÜNNHILDE, after a long pause, puts her question, so freighted with import, to Fate: "What monstrous craft lies here concealed?" ["welches Unholdes List liegt hier verhohlen?"]. This is accompanied by the Insane Revenge [*Rachewahn*]. Her instinct directs her to SIEGFRIED; her complaint is made amid the tones of the theme of the World's Heritage [*Welterbschaftsthema*] [p. 222, lines 3 seq.]. The Motive of Murder [*Mordwerk*] wildly breaks forth, and with a combination of the Insane Revenge with the parenthetical Bondage [*Frohn*]-motive, which, from now on to the

end of the scene, constantly recurs, and may be designated as the Motive of the **Avenging League** [*Rachebund*] [87], she puts the question directly again : "Who offers me now his Sword?" ["wer bietet mir nun das Schwert?"] [p. 224, line 1]. HAGEN offers to perform the service for her, and this brings in the Oath [*Schwur*]-motive [p. 224, lines 2 seq.], and that of the Murder



[*Mordwerk*] [p. 226, line 1 ; p. 227, line 4], the latter now from this time forth being frequently brought into play.

Amid the throbbing and faltering syncopations of the Annihilation, BRÜNNHILDE betrays to him the vulnerable spot. HAGEN's threat : "And there is he struck by my spear!" ["Und dort trifft ihn mein Speer!"], is confirmed by the Avenging League motive [*Rachebund*] [p. 229, line 1], as well as the following : "SIEGFRIED's death, that only atones for thy shame!" ["Siegfried's Tod—nur der sühnt deine Schmach!"], spoken to GUNTHER, who, with the Motive of Expiation [*Sühnerechts*] is shaken from his silent brooding [p. 229, lines 2 seq.], and then ends with the renunciation [*Entsagungs*]-motive his outburst of despair against HAGEN : "Help thy mother, who also bore me!" ["hilf deiner Mutter, die mich auch ja gebar!"] [p. 231, line 4]. His resolution still finds cause for delay : he is restrained by the Blood-brotherhood [*Bruderschaftsthema*] [p. 232, lines 3, 4]. To be sure the influence of the Ring is already at work [p. 235, line 1], yet once again his thought is attracted

to GUTRUNE by her Love-melody and the Wedding-call [p. 235, lines 4 seq.]. Then BRÜNNHILDE's jealousy breaks forth wildly in the same Love-melody, and carries all of them along with her to the end; to the trio of the Deadly Oath [*Mordschwur*], which so superbly crowns the scene. It is introduced by the Avenging League [*Rachebund*]-motive; the words "So let it be" ["so soll es sein"] are sung to the Bondage-motive. Then follows the Motive of the Right of Expiation: "his death seal the shame!" ["sühn er die Schmach!"] The profoundly solemn final figure of the Brotherhood-league, which corresponds to the Bann-phrase, is repeated with the words: "With his life let the expiation be made!" ["mit seinem Blut buss' er die Schuld!"]. ["Allrauner, avenging God, Oathguard and warder of faith!"] ["Allrauner, rächender Gott, schwurwissender Eideshort!"]: these words are spoken again in the heavy, deliberate tones of the Right of Expiation [*Sühnerecht*]. The finale is formed by the Oath [*Schwur*]-motive: "WOTAN, hither thy way!" ["WOTAN, wende dich her!"], after which the Walhalla-theme rises powerfully on the words: "Hither direct the terrible throng" ["weise die schrecklich heilige Schaar"], and finally reaches a conclusion, pregnant with destruction, in the Motive of the Murder [*Mordwerk*]: "Hither, to list to the Oath of Revenge!" ["hierher zu horchen dem Racheschwur!"]. Immediately, however, the brilliant Wedding-Call [*Hochzeitruf*] comes in with the variegated festal train, while the embellished LOGE figure plays about it. This swells amid the gay crashing of trumpets and horns into the very height of radiant gayety, but at the climax still once again the allied band of avengers demoniacally threatens the joy with the wildly accelerated *fff.* Avenging League [*Rachebund*]-motive.

The last act opens with unexpected vivacity by the at

once fascinating and significant scene between SIEGFRIED, who has gone astray in the chase, and the three Nixies in the woody valley of the Rhine. After a cheerful fanfare, echoing from the depths of the woods, and made up of SIEGFRIED's Forest-youth Call [*Waldknabenruf*], GUNTHER's Wedding-call [*Hochzeitruf*] and HAGEN's Bull-horn Call, the rushing of the waves begins, and the Rhine-gold melodies ring out, as at the beginning of the Tetralogy, but are quickly augmented by charming new figures rippling and prattling up and down [p. 245, lines 5, 6 ; p. 246, line 3].

From the Maidens' song of greeting in the "Rhine-gold" [6], specially at the words: "bright and brave" ["hell und hehr"], arises now a predominating Motive [p. 246, line 4], which also, in conjunction with those new figures, forms the long melodic shout of exultation at the close of the first of the two beautiful trios that begin the scene. This Motive afterward takes up a second, which is also nothing but the old undulation suddenly discontinuing and becoming the Song of Greeting [6], which has something strangely soothing and gentle, and at the same time seems to breathe with marvellous eloquence the dewy coolness of the forest vale. This is closely followed by a skipping figure, perhaps suggested by ALBERICH's threat [4], in which the mischievous bantering, threatening and warning of the Maidens is admirably represented [p. 256, lines 2, 3 ; cf. p. 279, line 3]. I will designate these two Motives as the *Nixie-shout* [*Nixenjauchzer*] [88], and the figure of the *Nixie-banter* [*Nixenspott*] [89].





The fascinating banter of the Maidens as they eagerly beg back their Ring, assumes a more serious character after it has been first refused to them by SIEGFRIED. In the melody of the ring and of Renunciation they sing: "Guard it well, till thou unriddlest the harm—glad wilt thou feel, if we free thee from the Curse" ["wahr' ihn wohl, bis du das Unheil erräthst—froh fühlst du dich, befreien wir dich von dem Fluch"] [p. 266, lines 4 seq.]. With the Motive of the Curse itself they sing: "till time shall end, Death is his fate" ["in fernster Zeit zu zeugen den Tod"] [p. 269, lines 2, 3]. With the Motive of the Gotterdammerung falls likewise their: "Beware of the Curse!" ["weiche dem Fluch!"], while the misty weaving of the Norns weaves around their monotonous: "'Twas nightly woven by weaving Norns into the rope of Fate" ["ihn flochten nächtlich webende Nornen in des Urgesetzes Seil"] [p. 272, lines 3 seq.]. But SIEGFRIED the *fearless*—as is shown by the bass-trumpet with his defiantly ascending Motive [p. 273, line 3]—scorns peril of life, nay, life itself, and to prove that it is so, he follows the primitive custom, and with the swiftly descending Motive of the Ring, that now has so mysterious an influence over him, he throws



the clod of earth over his head [p. 275, line 4]. After a song expressing their wild excitement, and on the words "a noblest prize" ["ein hehrstes Gut"] [p. 279, lines 1, 2], the Nixies swim away from him, and their raillery and exultation, with which SIEGFRIED's voice joins, gradually dies away in the distance amid the sounds of tender harp-tones.

With gentle warning arises the Curse, and immediately with the Bondage [*Frohn*]-motive rings out HAGEN's "hoiho!"; instantly the atmosphere of murder spreads over the cheerful freshness of the scene. Yet even now it seems as if cheerfulness were still to be the order of the day: made up of the Call of the Forest-youth [*Waldknabenruf*], follows a joyously animated musical picture of the hunt, hastening up, dismounting and preparing to encamp. A lively hunting-scene is formed from the HAGEN and Gibichung Motives [p. 290, lines 4, 5]. The voice of the Bird, as though with perfect innocence, and yet shrewdly conjured by HAGEN, is heard meantime with her song [p. 292, lines 4 seq.], and also introduces SIEGFRIED's great song [p. 296, line 1.—p. 297, line 1]: in which for the sake of dissipating GUNTHER's heaviness of heart, he tells the story of his life. But SIEGFRIED's cheerful use of the LOGE-figure is unable to free his mind from the melancholy echo of the threatening tones of the Right of Expiation [*Sühnerecht*] and the Avenging League [*Rachebund*] [p. 293, lines 4 seq. ; p. 295, lines 2 seq.]. Yet once again the whole of the preceding drama is brought back to our recollection by the motives that appear in SIEGFRIED's song. In this way follow in succession the Forge [*Schmiede*]-motive, portions of the Education song, the Sword-guardian [*Schwertwart*] fanfare, the Nothung-phrase, the Motive of Meditation and of the Dragon, then the Murmuring Forest [*Waldweben*], again

permeated by SIEGFRIED's Volsung [*Walsungen*]-motive and the melody of the Bird, which in SIEGFRIED's song becomes ever richer and richer in its woof of sound. When at length the more gloomy harmonies of the Brewing [*Koch*]-motive reminds one of MIME's rascality, HAGEN laughs, as ALBERICH did in similar circumstances, expressing the Death-greeting in the Forge-motive. The musical symbol of impotent Nibelung labor likewise concludes the first division of the song. But for the second, HAGEN, the victorious Nibelung, mixes for the hero the draught that he had won by craft: "lest the remote should fail him" ["dass Fernes ihm nicht entfalle"] with the insinuating melody of the Love-snare [*Liebesschlinge*] [p. 304, lines 4 seq.]. Again the Tarn-cap-magic [*Tarnhelmzauber*] passes over into the Magic Deceit [*Zaubertrug*], but forth from the gloom of it arises now very tenderly and softly the Motive of Heroic Love [*Heldenliebe*], as recollection returns to him, and this melts away into the long disused Motive of BRÜNNHILDE [p. 305, lines 2 seq.]. Then SIEGFRIED repeats, as though for his own satisfaction, the Bird-song from the Valkyr-rocks [*Walkürenfelsen*]: the Flaming Fire [*Waberlohe*] flashes up with the Slumber-motive interwoven. With the tender melodic figure of FREIA, the last doubt is removed from the singer's mind [p. 308, lines 1, 2]. In ever increasingly exalted rapture he again recognizes the old love which once smiled upon him. Proudly mounting again with the World-heritage [*Welterbschaft*]-theme, he awakens the slumbering woman: her arms embrace him again as he recalls the lovely closing figure of the World's Greeting [*Weltbegrüssung*] [72c] which was attached to it. Then, with a mighty flight of tempestuous chromatics, WOTAN's ravens flap their wings above his head [p. 209, lines 3, 4]; into the thunder of the Curse flashes the lightning-stroke of

the Bondage-motive: HAGEN's spear has struck its mark.

Yet once again the SIEGFRIED-motive struggles for expression, and fails ere it is half completed; the hero falls down upon his shield with a brusquely descending run of sextuplets, which dies away in a couple of breathlessly stammering syncopations on the wind-instruments followed by a weird figure given out by the strings, that breathes like the last sigh of a dying man [p. 311, line 1]. As this terrific voice of death is repeated in *diminuendo*, GUNTHER and the vassals break out in *staccato* tones with their terror-stricken exclamations: "HAGEN, what hast thou done?" ["HAGEN, was thust du?"]. But the latter replies with the inflexible Motive of the Right of Expiation: "Perjury I avenged" ["Meineid rächt ich!"]; the syncopations die away in *piano*, solemnly interrupted by the Questioning Fate [*Schicksalsfrage*] [p. 312, lines 1, 2], in the pauses. What more is this horror to offer us? The annihilating work of the Nibelungs seems to be now accomplished; in these syncopations falls their final stroke, and dying Nature breathes out her last sigh in those uncanny figures of triplets.

Nevertheless, the horror of annihilation is overcome by the soul-stirring beauty of the SIEGFRIED Death-song, wherein once more the World's Greeting [*Weltbegrüssung*], with its brilliant chords and graceful harpsounds, returns. It is almost more than the heart of man can endure to listen now to the infinitely touching apostrophe in the proud SIEGFRIED-motive: "The waker came, he opened thine eyes" ["der Wecker kam, er küsst dich wach"], the might and glory of which dies away in such sweet exultation, in the melodies of the Love's Greeting and Ecstasy [73, 74], to the *pianissimo* of the Questioning Fate: "BRÜNNHILDE gives me her greeting" [BRÜNNHILDE bietet mir Gruss!].

The deliverance from all terror follows immediately by means of the same peculiar art of music, which also alone could so overwhelm us. This is done by means of the Funeral March [*Trauermarsch*]. Here all the hitherto intellectually sensual and passionate, dramatic and tragic, becomes simply colossally spiritual in the beautiful form into which it is cast.

The figure of Death, which is introduced at first in *fortissimo*, is softened into a *diminuendo*, and its repetition, interrupted, is at the last wholly overcome and carried away in the exultation of victory, by the Motives of the Volsungs [*Walsungen*], carried through one at a time, and now gathered up into the stately rhythm of the March, and forms the noblest obsequies for the last scion of this tragic race of the Gods: SIEGMUND's hero-theme, the Volsung [*Walsungen*]-motive, the Recognition-phrase, SIEGLINDE's Figure of Compassion, the Love-melody, the Sword-fanfare: here the climax; then gently, as though mourning, but soon once more clear and cheerfully, the SIEGFRIED-motive, and in the end, in the fullest glory of its radiant strength, also his heroic theme: this makes the *Eroica* of "the most glorious hero of the world."

BRÜNNHILDE'S Motive leads finally into the last scene: Night, before the Hall of the Gibichungs; in which this, the sole remaining heroine of the drama, has her last great work to perform. GUTRUNE, who, full of forebodings, is waiting anxiously for the return of the huntsmen, assumes the Despotic Call [*Herrscherruf*] of the Nibelungs, as though this could alone be the sorrow-laden transformation of her lovely melody of greeting. This gloomy sense of coming ill is terribly emphasized by HAGEN's ringing shout of Waking in the Bondage [*Frohn*]-motive [p. 322, lines 1 seq.], and now, after he has coldly and explicitly delivered his tidings of terror

in the Expiation [*Sühnerechts*]-motive, ending in the Renunciation-melody : of the pallid hero, who'll ne'er more again woo lovely women [von dem bleichen Helden, der nimmer um wonnige Frauen wirbt] [p. 323, lines 1, 2], the scene with tempestuous rapidity exhibiting his stubborn acknowledgment in the Oath [*Schwur*]-motive [p. 326, line 5], his demand for the Ring, in his quality of "the heir of the Alb" in the Curse [*Fluch*]-motive [p. 328, lines 2, 3], the slaying of GUNTHER with the Despotic Call [*Herrscherruf*] [p. 328, line 4], mounting to *fortissimo*, and reaches its final development in the *finale*, which announces the destruction of all existing order of things, when SIEGFRIED's dead hand is lifted threateningly with the Sword-fanfare, and at the same time BRÜNNHILDE, accompanied by the Motives of the Norns and of the Götterdämmerung, ascending and descending in *pianissimo*, enters upon the scene [p. 329]. A more worthy lamentation she offers the hero in her solemn Death-song [p. 330, lines 1, 2], but she forces GUTRUNE away from his dead body, causing her Motive of Greeting to pass over into the lofty World-heritage [*Welterbschaft*]-theme, as she declares : "His only spouse am I" ["sein Mannesgemahl bin ich"] [p. 331, lines 1, 2]; and with her own love-melody dying away, the "mistress" sinks to the ground.

BRÜNNHILDE's last great utterance is introduced by the Motive of Questioning Fate [*Schicksalsfrage*], which is now often repeated with deep meaning [p. 332, line 3]. Her first command is to prepare the funeral pyre, and for this the figure of the Conflagration of the Universe [*Weltbrandrüstung*] arises magnificently and quickly; the flickering sounds of the Flaming Fire [*Waberlohe*] begin their sportive play : "For to share the hero's holiest glory is the burning desire of my soul" ["denn des Helden heiligste Ehre zu theilen verlangt

mein eigener Leib!"]. Thus she sings to the SIEGFRIED-motive [p. 334, lines 3, 4]. Then mounts her splendid song of Reminiscence: "Like the light of the sun his face was ever to me" ["wie Sonne lauter strahlt mir sein Licht"], which is given in the tender Greeting of the Love-motive [*Liebesgruss*], closing abruptly with the tremendous octaves of Nothung: "None like him ever lied!" ["trog Keiner, wie er!"], and her Death-song ends solemnly in the Questioning Fate: "Know ye how it was done?" ["wisst ihr, wie das ward?"] [p. 338, line 3]. Then she directs her thoughts to the Gods with the splendid Walhalla-tones: "O ye eternal guardians of the faith!" ["O ihr, der Eide ewige Hüter!"], and with her Justification-melody [55b]. In wonderful manner Curse-, Rhine-gold-, Divine Tribulation [*Götternoth*]-and Walhalla-motives are combined together in the Farewell call: "Rest thee, rest thee, thou God!" ["ruhe, ruhe, du Gott!"]. She takes the Ring for her own, with the gently descending harmonies of the Götterdämmerung; with exquisite softness once more ring out all the tones and figures of the Rhine-gold and of the Nixies [5, 6, 2, 88, 8]. LOGE's chromatic flames up as, with the Compact [*Vertrags*]-motive she seizes the torch [p. 343, line 2]; with mighty flight the ravens fly up, and after the powerful re-entrance of the Götterdämmerung Motive [p. 345, lines 1 seq.], and the Walhalla-theme descending with its dissolution into the form of the Ring-motive: "Thus fling I the torch in Walhall's glorious hall!" ["so werf ich den Brand in Walhall's prangende Burg!"], the flame [*Lohe*] flares up into restless fierceness even to the end. When GRANE appears, the Valkyr tempest comes roaring and rushing in, and with the Valkyr Call [*Walkürenruf*] BRÜNNHILDE also breaks out into all the wild exultation and braveness of the Maid of Bat-

ties [p. 346, line 5 ; p. 348, line 4 ; p. 349, line 2 ; p. 251, lines 1, 2].

But to another sort of death the noble woman to-day must ride the steed : to the expiatory sacrifice of Love. And accordingly, now in stately *crescendo* comes in the Melody of **Love's Redemption** [*Liebeseerlösung*] [90] with BRÜNNHILDE's last words rising above the ascending and descending fabric of the orchestration, like the first breath of an eternal Freedom [p. 348, line 1 ; p. 349, lines 3 seq.], until with the Valkyr Call and Motive she spurs the horse upon the flaming pyre, and now the Flame [*Lohe*] immediately flaring up *fff*, crackles wildly over the united lovers.

HAGEN flings himself after the Ring into the swelling billows : then the Curse breaks off in the midst, and becomes silent forever [p. 353, line 2]. The Rhine-maidens swim up with their first song [2], which mingles with the Salvation-melody, and yet once again, from trumpets, trombones and tubas arises gloriously the



Walhalla-theme [p. 354, lines 1 seq.]. The whole motive creation of the Nibelung music, borne aloft on the glittering pillars of this proud theme, as the billows flow around it, comes to its final resolution amid the

giant tread of the Motive of the Might of the Gods [*Goettermacht*], tempestuously climbing up and down again, mounting to *fff.*, and at last precipitating itself in the wildly repeated figure of Pursuit : thus the Might of the Gods with superhuman heroism flings itself into self-chosen destruction. For the last time sounds SIEGFRIED'S Motive [p. 357, line 1] ; the Motive of the *Götterdämmerung* utterly swallows it up in its tremendous *fortissimo* : the ancient heaven of the Gods disappears in devouring flames, and the melody of Love's salvation [*Liebeserlösung*] mounts aloft in *diminuendo*, amid ethereal harp-tones, like the emancipated sacred spirit of Love, flitting from the whole tragedy of the world into the eternal vistas of its divine home.









STANFORD UNIVERSITY LIBRARY

To avoid fine, this book should be returned on  
or before the date last stamped below

FEB 16 '33

MAR - 2 '33

OCT - 9 '35

OCT 26 '35

MAR 14 '36

NOV 1 1939

MAY 15 1944

FEB 25 1955

JUN 3 1966

JUN 17 1966

'AUG 3 1977